English with Explanatory text

By

Santhipriya

SOUNDARYALAHIRI

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- Santhipriya-

Born in the year 1945 in Tamilnadu, and basically a Printing Technologist, I served in various Central Govt organizations such as Council of Scientific and Industrial Research (CSIR) under the then Ministry of Scientific affairs, Govt of India; Bank Note Press, Ministry of Finance, Dept of Economic Affairs, Govt of India, Dewas, engaged in the printing of Bank Notes and Currencies, before finally superannuated in the capacity of a senior official in the year 2005. After retirement I worked in the capacity of a Consultant in Security Printing; obtained a Patent on new technique for numbering of currencies and participated in an international conference in Hongkong as a special invitee to present a paper on counterfeiting menace.

Under the Pen name 'SANTHIPRIYA', I am pursuing the art of writing; have written over 1500 spiritual articles in English and Tamil covering several Temples, Mahans and other historical stories connected to spiritual world and published them in my own website https://pages.santhipriya.com/.

Have translated over 2500 pages of english articles into Tamil for various websites. Few of the voluminous books written by me have been published by few of the groups engaged in spreading

spiritual knowledge and few more are likely to be published soon. To help the students in printing, I have published many articles and Question and Answers in my website https://printing.santhipriya.com/.

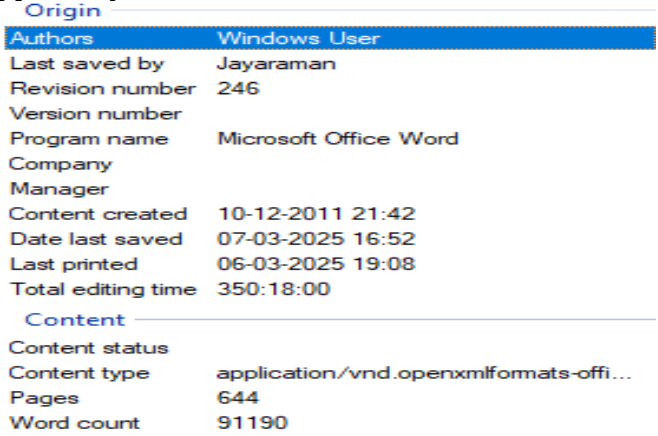
N.R. Jayaraman
(Santhipriya)

Word of Thanks

This book is lovingly dedicated to my son, Vinayaga Raman, whose encouragement inspired me to explore the art of writing and find relaxation in it. He provided me with an internet-connected computer, equipped with various features and regularly updated the same with latest versions from time to time, ever since my retirement in 2005. I also want to express my heartfelt gratitude to my wife, who has patiently supported me over the years, allowing me the peace to write on so many subjects without interruption.

How did I write Soundaryalahiri

For many years, I held a deep aspiration to write an explanatory note on the slokas of Soundaryalahiri, but despite my serious attempts in 2010, 2011, 2014, and 2020, I failed to achieve the task. Each time, when I took up explanatory note on the slokas of Soundaryalahiri, my focus shifted to other topics, such as Sri Chakra or the origins of Soundaryalahiri. However, I finally found clarity and direction in 2025, using the content I had created as far as in December 10, 2011. It has taken over 14 years to bring this article to life, marking a personal milestone in my writing journey.



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Revision number	246
Version number	
Program name	Microsoft Office Word
Company	
Manager	
Content created	10-12-2011 21:42
Date last saved	07-03-2025 16:52
Last printed	06-03-2025 19:08
Total editing time	350:18:00
Content	
Content status	
Content type	application/vnd.openxmlformats-offi…
Pages	644
Word count	91190

Some time in 2007 or 2008 I took up penning numerous articles about the various temples I had visited. During such period, my demised brother gifted me a book on Soundaryalahiri, which had originally been given to him by

my demised father. The first page of the book, signed by my father, Shri Ramaswamy Iyer, in 1959, was mostly damaged, either eaten away by insects or broken into tiny pieces as it had remained untouched for many years. The book I have is published some time in the year 1956. The commentary in the book has been written by the well-known pundit, Shri 'Shastra Ratnakara Brahmashri Thethiyur Subramania Sastrigal'. The explanations of the Soundaryalahiri slokas were in an old, orthodox Tamil that was quite challenging to comprehend.

I found the Vedic text helped me to grasp the basic meanings of each of the slokas. Alongside that book, I explored more than ten or twelve explanatory notes in English and Tamil online, which deepened my understanding of the inner meanings of each slokas. One of the most significant texts was a Tamil explanation of Soundaryalahiri, published as Sri Jagadguru Granthamala-7, by Shri M.K. Venkatarama Iyer from a small village called Manaththattai in the Karur district of Tamil Nadu, and published in the year 1962. Drawing from these texts, I wrote my own book, presenting both the general meanings and the deeper philosophical insights for each sloka in Tamil and English. Unfortunately, the book my late brother gave me has become fragile; the pages tear and fall apart whenever I try to read it. To preserve it in memory of my father and brother, I've placed it in a sealed plastic cover, hoping to keep it safe from further damage.

How was Soundaryalahiri composed ?

Soundaryalahiri is a revered sloka dedicated to Parasakti, rather than a mere poem or wordplay. It consists of powerful slokas composed by Adi Sankara, describing various aspects of Goddess Parasakti in her manifestation as Goddess Lalithambigai. Recognizing that no one could fully capture the magnificence and grandeur of Goddess Parasakti, Adi Sankara took up this task himself and composed these slokas to highlight both her glory and beauty. It is believed that regularly reciting these slokas can bestow wealth, knowledge, and fame in various arts, as well as success in all endeavors. This work is structured as a mantra-shastra sloka, expressing not only the greatness of Parasakthi but also her enchanting beauty.

Numerous stories explore the origins of the Soundaryalahiri. One perspective suggests that it was composed by a revered ascetic named Pushpathaanthar on Meru mountain. According to Shaiva school of thoughts, it was memorized by Gaudapadacharya, the founder of Advaita and an early proponent of Yoga after Patanjali, who was the guru of Govinda Bhagavatpada, the teacher of Adi Shankara. Ultimately, it was passed down to Adi Shankara, a devoted disciple of Govinda Bhagavatpada to compose slokas on her.

In the opinion of Kaviraja Pandit, who translated Soundaryalahiri into Tamil, these slokas were found

engraved on the walls of a Shiva temple in the Kailali mountain, the abode of Lord Shiva. Gaudapadacharya, who was in Meru mountain, memorized these slokas and shared them with Adi Sankara through his teachings as his Guru.

According to the third story, Adi Sankara himself brought the slokas from Kailash. During his pilgrimage to various temples in the north, he finally reached Kailash, where he had a vision of Lord Shiva and Goddess Parvati. Lord Shiva, pleased with Adi Sankara, gifted him five crystal lingas. Goddess Parvati on her part presented Adi Sankara with a collection of manuscripts containing one hundred slokas which were with her. After receiving these gifts, Adi Sankara left Kailash. As he emerged with the scrolls and lingas, Nandi, Shiva's divine vehicle, guarding the entrance felt angered that such precious treasures -scrolls containing the Mantra Sastra-were going out of Kailash and in anxiety to reclaim them, he tried to pull them from Adi Sankara's hand but failed to grab them all. While a portion of the scroll remained with Adi Sankara who left unaware of what had happened, the pieces that were pulled by divine Nandi fell at the gate of Kailash. Upon returning to earth, Adi Sankara discovered that the scrolls contained only forty-one slokas as against one hundred gifted by Goddess Parvathi. Meanwhile, Parasakti realized the importance of Soundaryalahiri remaining a complete text. She also realized that the remaining fifty-nine slokas, taken by Nandi, needed to be composed anew as otherwise Soundaryalahiri

containing the Mantra Sastra slokas will remain incomplete. Therefore, she appeared before Adi Sankara, explained what had happened while he left Kailash, and guided him to compile the missing 59 slokas afresh.

The fourth folklore of Kashmir tells a fascinating story. Adi Sankara, while on a pilgrimage to various temples in the north, designed the Sri Chakra and composed the Soundaryalahiri Slokas during his stay in Kashmir. He resided in a place called Visarnag with his disciples. Unfortunately, the person who arranged their accommodations had kept all the cooking items but forgot to keep the match boxes and stoves for cooking. This oversight caused stress for Adi Sankara and his companions, as they were unable to light the stove to cook and remained hungry. Amidst this dilemma, a lady cook was sent by the person who arranged for their stay to prepare food, but when she asked for fire to ignite the stove, everyone fell silent, unable to create a spark, including Adi Sankara himself. Frustrated, the lady picked up two wooden sticks, recited some mantras, and rubbed the wooden sticks which produced fire and allowed her to light the stove. This surprised Adi Sankara, who soon realized that the woman was knowledgeable and eager to engage in a spiritual discussion with him, hence came there to cook. Adi Shankara agreed to debate with her and their conversation continued for seventeen days. Throughout the debate, Adi Sankara could not respond convincingly to many of her

profound questions. Ultimately, he understood that the lady was, in fact, Goddess Parvathi, who orchestrated this encounter to teach him that without the power of Shakti, Shiva cannot function independently and that female power is indeed more dominant than male power in each and everything. It was only after this enlightening experience that Adi Sankara designed the Sri Chakra and composed the Soundaryalahiri Slokas. This story bears similarities to the debate he had with Mandana Mishra and his wife, Kumarila Mishra, in the city of Mahismathi in Bihar, where too he triumphed in the contest.

Yantra worship

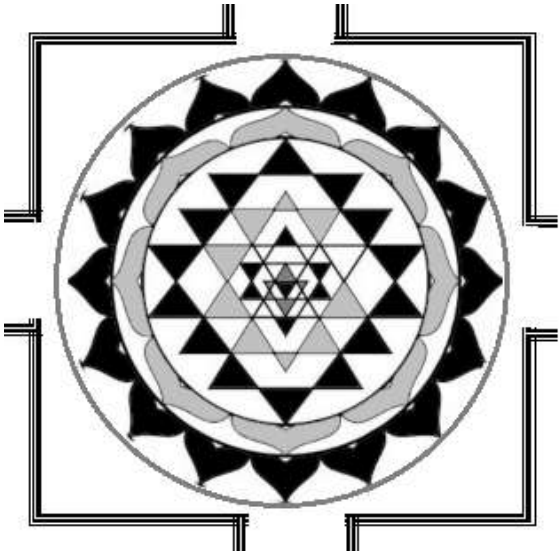
The term 'Yantra' comes from Sanskrit and can be understood as a medium. It serves as a geometric representation of specific deities, imbued with the energies of those deities through the recitation of mantras. People often use yantras for worship or meditation in tantric practices. These yantras, charged with the energies of the associated deities, help individuals get specific benefits. Each deity has a unique geometric form, which is typically engraved on metallic plates, preferably on copper metallic plates. The yantra is then energized through powerful mantras, transforming them into deity-specific representations. One can see various lines, triangles, squares, and even words intricately engraved on a copper metallic plate called Yanthra. Although a yantra holds the deity's vibration, it requires energization, a process that tantra beautifully explains. An energized yantra ensures that the specific deity resides within it. Most of the yantras are associated with female goddesses, while male-specific yantras, such as those dedicated to Bhairava, are relatively rare. This is rooted in the belief that Lord Shiva originally created 64 distinct tantras to protect all living beings. These tantras are categorized into eight groups of deities, each controlled by another set of eight, thus totaling to 64. The 64 deities serve as guardians within the Sri Chakra, protecting Parasakti, also known as Goddess Lalithambigai. These deities, referred to as Mohinis and Yoginis, are under the command of Lord Bhairava, their guardian deity; thus,

some yantras are energized using Bhairava mantras. (To read more on this click the link: https://santhipriya.com/2020/12/Yoginis.html).

It's important to know that worshiping specific deities can be done through both Yantras and Mantras. In the Mantra form, the deity is invoked by chanting specific mantras, and it's crucial to pronounce the bija, or seed words, correctly. On the other side, in the Yantra form, the deity is invoked using specific Yantras, through specific rituals and the chants of mantras with great care observing the strict guidelines attached to them. Yantra worship is performed for various purposes, and it's advisable not to perform these rituals for Yantras at home in the usual way. Instead, prayers can be offered to the Yantras alongside other deities, as they hold significant magical and tantric energies of the specific divinities.

If, however, one chooses to conduct Yantra worship at home, it's crucial to adhere to the prescribed daily rituals, failure to observe so, will invite the wrath of the deities. Most of the Yantras are intended for tantric worship and hence, are not suitable for home rituals. However, if someone wishes to perform worship of the Yantras, it should ideally be done after receiving initiation from a well learned guru. Since the deities reside within the Yantras, improper worship can lead to serious consequences, potentially causing distress within the family. Sri Chakra

yantra is the only Yantra which can be worshipped at home without fear by anyone in the generic manner along with all other divines.



The glory of : Sri Chakra Pooja

Sri Chakra also known as the Sri Chakra Poorna Maha Meru is the most revered Yantra which can be easily worshipped by everyone. Generally, worship of Sri Chakra is called Aradhana to Sri Chakra and is done extensively in the name of Sri Vidya Pooja keeping various prayers. The Sri Chakra is not like any other Yantras; it does not leave any harmful effects. It is good to keep the Sri Chakra Yantra at home. The Sri Chakra represents the subtle form of Adi Parasakti, who is believed to be embodied in the Bindu of the Sri Chakra in the name of Goddess Lalithambigai. Within Sri Chakra, both Parameswara and Parasakti are harmoniously united together in the Bindu.

One can get connected with her in their heart by chanting mantras and offering flowers to the Yantra. Those who consistently engage in the worship of Parasakti in her form as Goddess Lalithambigai are blessed with her grace and can enjoy a long life. Even when a Kalpa, which is a vast period of time, comes to an end, their souls will endure, earning them the title of Kalpa Jeevi. This means that while their physical bodies may cease to exist, their souls will remain eternal and united at the feet of Parasakti.

Although anything with a physical form is subject to destruction due to the laws of creation, those who receive the ultimate grace of Parasakti through Sri Chakra upasana may lose their physical bodies, yet their souls will continue to live on, freed of the cycles of birth and death. This is the profound beauty of practicing Sri Chakra upasana. It is true that those who recite the slokas of the Lalita Sahasranama everyday are sure to find their life joyful; conflicts diminish; mind turns peaceful; the long bothering diseases gradually disappear; negative energies in their home turn positive thus energizing the atmosphere and bring sense of tranquility. It is stated that no other Yantra in the universe is greater than Sri Chakra; no mantra is equal to Sri Vidya and no deity is greater than Parasakti who is in the form of Sri Goddess Lalithambigai. This is the considered view of the great sages and scholars.

Many have a doubt, whether Sri Chakra and Sri Maha Meru

are one and the same, or are both different Yantras. The fact is both are same. When the Sri Chakra Yantra is depicted as lines on a flat surface, it is known as Sri Chakra while its three-dimensional representation in the form of a mountain, is called Sri Maha Meru. The Sri Chakra, which may appear as simple lines and triangles, is the dwelling of Parasakthi; it also encompasses all deities and divine energies within it.

Sri Maha Meru

After vanquishing Bandasura, while all the deities gathered in her palace in the city of Sripuram, Parasakthi in her form as Goddess Lalithambigai seated on her throne along with her consort Kameshwara, who is none but Parameswara. During discussion, a trivial issue over the power she has inherited invited Parasakti's anger. Several Vasinis (devathas) known as Vak devathas emerged out from her angry face and stood before her. Parasakti asked them to

reveal to the universe her glory and the power she possessed.

Accordingly, the eight Vak devathas, who govern our speech began to chant the most sacred and secret mantra called 'Lalita Sahasranama', consisting of thousand names of Goddess Lalithambigai. Sensing her anger, Parameshwara immediately transformed the chants of Sahasranama into Sri Chakra, and installed it before her; the act calmed down the anger of Parasakti and she declared that henceforth she will stay in Sri Chakra in the form of Goddess Lalithambigai. The Goddess pronounced that 'the hymn-'Lalita Sahasranama'- will be the pathway to reach her provided the sloka was recited properly and with purity of mind by the seeker. Parasakti clarified that the slokas on her were composed by the Vak devathas and therefore, those who recite it, are sure to receive her abundant grace; Parasakthi further made known her desire that such a powerful sloka should be shared with everyone in the universe as recital of Sahasranama instead of performing pooja rituals for her was enough to get her grace. That is why to beget abundant grace of Goddess Parasakti who appears in the form of Goddess Lalithambigai everyone is encouraged to recite Lalitha Sahasranama on regular basis.

Once the Lalita Sahasranama was composed by Vak devathas glorifying Lalitambigai, the next question arose as to how the essence of Sahasranama, such as glory of

Goddess Lalithambigai, the significance of Sri Chakra etc can be made known to the universe. At the end of the debate of the think tankers, it became clear that the vital task could be sorted out only by Lord Hayagriva and Maharishi Agastya. Responding to the need of the hour, Lord Hayagriva secretly shared the complete script of Lalitha Sahasranama with Sage Agastya in the form of a conversation. Hayagriva elaborated the glory of Goddess Lalithambigai, the greatness of Sripuram, the abode of the Goddess seated inside the Sri Chakra, the meanings of the mantras, the devathas, Yoginis and Mohinis who reside inside Sri Chakra etc to Maharishi Agasthya. This information is inscribed in the walls of Tirumayichur temple in Tiruvarur district of Tamilnadu.

The very fact that Hayagriva, the epitome of wisdom, directly preached Lalita Sahasranama to Agastya Muni show the immense significance of this sloka. During their dialogue, Agastya Muni repeatedly sought details on the greatness of each one of the thousand mantras in that sloka.

What is Lalita Sahasranama? 'Sahasra' means thousand and 'nama' means names. The text, Lalita Sahasranama, encompasses thousand names of Goddess Goddess Lalithambigai and chanting the thousand names of Goddess Lalithambigai is called Lalita Sahasranama aradhana. Lalitha Sahasranama beautifully compiled by the

Vak devis highlights the glory of Lalithambigai; it is one of the most significant, unique and mystical Namavalis amongst Sahasra Namavalis dedicated to other divines. Each of the words with profound mystical power transcends ordinary understanding.

Regular recital of Lalitha Sahasranama is believed to remove all kinds of diseases, attract wealth and promote longevity. Regular worship of Sri Vidya, bestow one to gain knowledge, strength to overcome challenges in life, increase the power of speech, etc, ultimately leading to salvation. The 36th chapter of the 'Lalitabhakya' in the Brahmananda Purana, one of the eighteen treatises, describes the greatness of Sri Lalita Sahasranama. It is unique to note that none of the names mentioned in the initial sloka is repeated again in the succeeding slokas. The sloka describes the form of the Goddess, the history of her manifestation, powers of words, the significance of the Yantra, the nature of worship and the benefits one derives by her grace etc. Lalita Sahasranama remains comparable to the four vedas.

Let us understand the structure of Sri Chakra, which embodies the power of Goddess Lalithambigai. Generally, the Sri Chakra, can be laid on a flat surface even at home and worshipped chanting shlokas. It is very important that Sri Chakra is laid down properly on a copper plate ensuring that the angles are connected with lines without any errors

or breaks and worshipped according to the prescribed guideline.

At the same time Sri Chakra in the form of Maha Meru should not be worshipped at home without receiving prior initiation from a Guru. One can see Sri Chakra installed in the temple is only in the form of Meru Chakra. The Sri Chakra, Meru and other Yantras should be kept at home only if proper initiation is obtained from a guru; improper handling of them without initiation and worship will give adverse and negative effects.

There are sixty-four crore deities that protect the Sri Chakra, while one hundred and thirteen deities reside within and are honored through worship. The sacred place inside Sri Chakra is Sripuram, known as the Bindu in Sri Chakra, where the Goddess Lalithambigai is united with her consort Parameswara, bestowing blessings upon devotees. As Parameswari is the principal Goddess within Sri Chakra, it is customary to sprinkle flowers and vermillion powder over the Bindu during the Sri Chakra Pooja to receive her divine blessings.

The real abode of the Goddess is built on Mani Dweepa with the truly special, wish fulfilling Chintamani gem, which grants enormous wealth on those who approach it. Mani Dweepa is an island filled with Kalpa Vriksha trees. This abode is known as Bindu of Sri Chakra. Since the

Chinthamani gems have the remarkable ability to generate countless gems each day in swarga loga, it goes without saying that the Goddess residing in the Chintamani bestow immeasurable prosperity to those who worship her in Bindu.

Engaging in regular worship of the Sri Chakra ultimately lead the worshipper to unify his soul (Jeevathma) with the universal soul (Paramatma). This represents spiritual realization, where one achieves complete oneness with God and gets liberated from the cycle of rebirth. Yoginis play a vital role in this journey, offering spiritual strength and guidance needed to purify their soul, for sacred union of individual soul with the Supreme Soul.

According to Sri Vidya, those who receive initiation from a Guru and practice Sri Chakra Pooja have the potential to attain remarkable fortunes in this life. The Sri Chakra is composed of, nine concentrically arranged, one within the other Avaranas, which are actually the entrances to the fort. The Avaranas are barriers or walls, much like the fortifications that kings built around their residences. These nine fortifications are a protective measure surrounding Sri Chakra Puram, the sacred space of Goddess Parasakti, also known as Goddess Lalithambigai. Just as warriors defend the forts of a kingdom, 64 crore deities—including female Yoginis, Mohinis, and various other divine forms—stand guard over the realm of Goddess Lalithambigai, each armed

and vigilant in various parts inside Sri Chakra. Among these, the eight most significant Yogini and Mohini deities standing guard in the first circle possess extraordinary powers known as siddhi. These revered deities—Anima, Mahima, Karima, Prabhati, Pragamyam, Vasitva, and Isitva—have emerged from the divine essence of Goddess Lalithambigai. Within each circle or each Avarana of Sri Chakra, one can find guardian deities such as Mudra devatha, Avarna devatha, Yoginis, Parivar devathas, and those deities endowed with extraordinary powers siddhi.

The Yoginis residing in the Sri Chakra are manifestations created by in various incarnations of Parasakthi. The Matru Devatas, residing in Sri Chakra were created to assist Goddess Durga during various battle waged by her; Goddess Durga is another incarnate of Parasakthi; Many of these devathas are warriors goddesses, created to support Goddess Lalithambiga in her conflict against Bandasura. Most of the devathas inside Sri Chakra are Mahavidya devathas, embodied with both gentle and fierce qualities. Although the Mahavidya devathas appear intimidating with their fearsome and striking look, those who reside in the Sri Chakra present a gentle appearance without protruding teeth, multiple eyes, or grotesque features. They lack wings or unusual body structures, instead radiating a sense of calmness on face. Likewise, the Yoginis who emerged from the female deities also do not possess fierce traits. Devotees of the Divine who engage in yoga and the tantric arts of

Mahavidya revere them to cultivate tantric power. The magnificence of the Sri Chakra can hardly be expressed more profoundly than this.

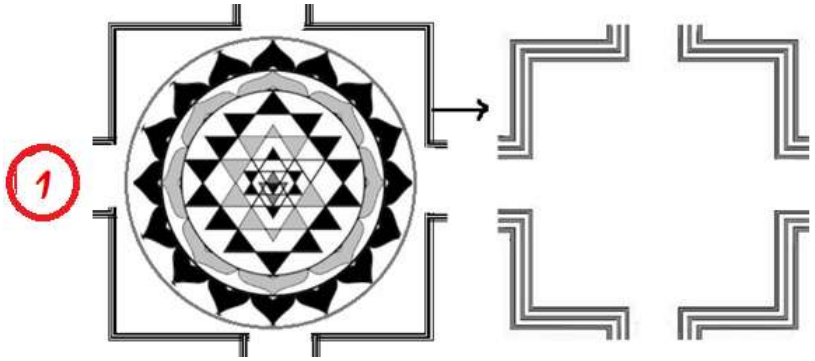
Structure of Sri Chakra

What is the structure of the Sri Chakra? The Sri Chakra is a geometrical representation of the cosmos and symbolizes the union of the Masculine divine (Shiva) and the Feminine divine (Shakti). It has several forts called Avaranas. Each fort has a different structure. Around the central point called Bindu, there are forty-three (43) triangles and twenty-four (24) lotus petal-like ramparts, three circular walls (like walls of forts) and four-square walls along with gates.

The four triangles which point upwards from the central Bindu are known as the Shiva triangles, representing male power. Similarly, the five triangles that are seen pointing downwards from Bindu are called the Shakti triangles representing female power and both when interlock with each other they represent the power of Shiva-Sakthi.

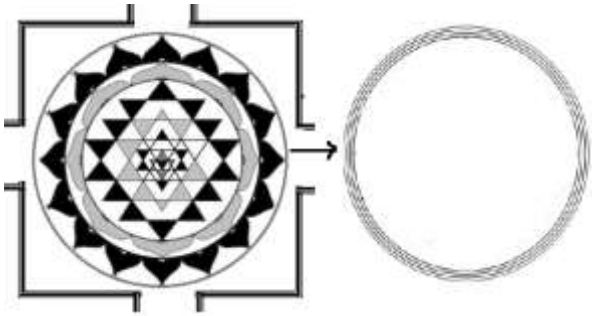
The Maha Meru, also known as Sri Chakra, is divided into three sections such as: Meru Prastharam, Kailash Prastharam and Bhoo Prastharam. Each avarna is presided over by supreme goddess called Sakreshwari who govern them. In addition to her, various Mohinis and Yoginis guard the path that takes the sadhaka to Goddess Lalithambigai. Only when the Yoginis and Mohinis are pleased with suitable chants of mantras, the sadhaka is able to pass through each Avarana and reach the gate of Sripuram, the Bindu. The three-dimensional aspect of Sri Chakra is called

Meru Prastharam, the same when on flat surface on earth, is called as Bhoo-Prastharam while the uppermost level or plane of the Meru Yantra is referred as Kailasa Prastharam.

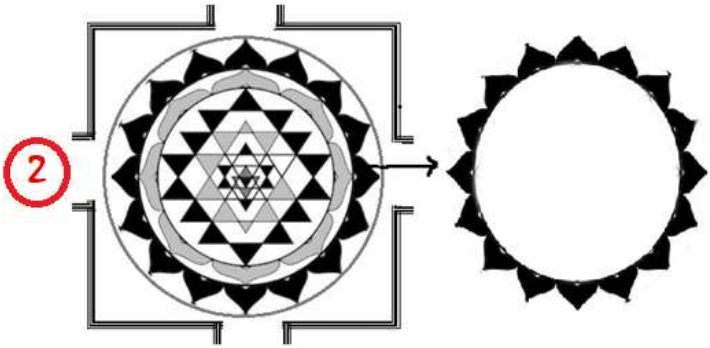


The first square**,** known as **first Avarana** consists of three lines each with an entrance facing four directions. This area is referred to as the 'Trailokya Mohana Chakra' or Sripuram. Each of these lines is called a Reka. The term 'Trailokya Mohana Chakra' translates into 'enchanting the three worlds'. The first line is protected by several Siddhi devathas, like Anima, Mahima, Lahima, Isitva, Vasistha, Prakamya, Buddhi Siddhi, Icha Siddhi, Sarva kama Siddhi and Prabhati Siddhi. In the second line, eight Ashta Matas like Brahmi, Mageswari, Kaumari, Vaishnavi, Varahi, Mahendri, Chamundi and Mahalakshmi stand guard. In the third line, ten Mudra Devatas, called Sarva Samsgopini, Sarva Vithravini, Sarva Thrashini, Sarva Karshini, Sarvon Mathini, Sarva Mahankusa, Sarva Kesari, Sarva Bheeja, Sarva

Yoni and Sarvath riganda stand guard thus, totalling to twenty-eight (28) Devatas.

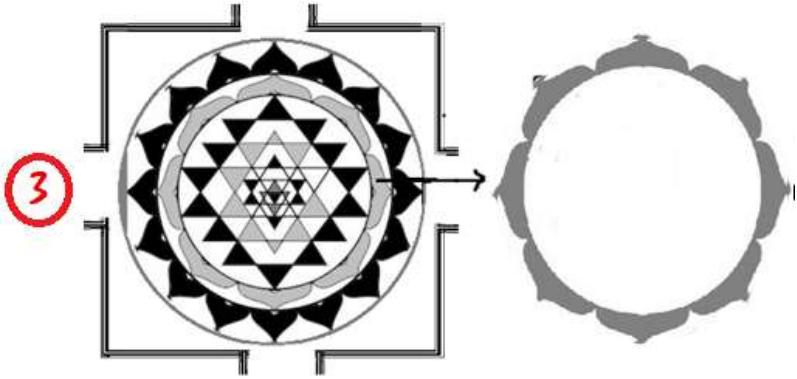


Those who worship the first Avarana will get their desires fulfilled; their intellect will increase. In the circular enclosure next to the square enclosures shown above, lords of the eight directions, namely Indra, Agni, Yama, Nruthi deva, Varuna, Vayu, Kubera, and Ishaana stand guard. The circular enclosure is called the 'Trivalya or Meghalai'.

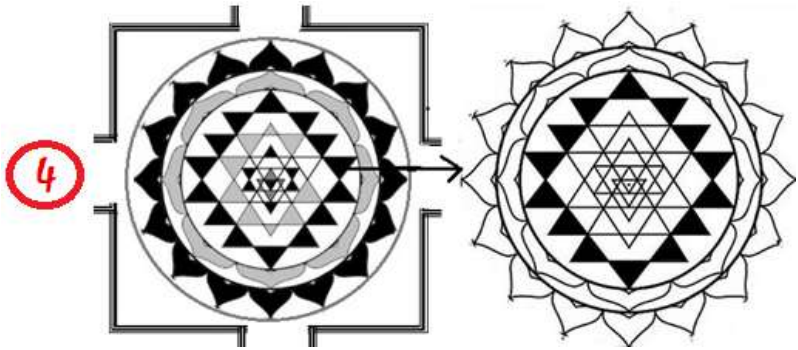


The **second Avarana** is known as 'Sarvasha Paripuraga' or 'Bhooraga Chakra,' featuring sixteen lotus petals. Each of these petals is protected by one of the sixteen Akarshana

Sakthi Yoginis. Some of the most important Sakti Yoginis in them are Kama Karshini, Budya Karshini, Ahankara Karshini, Saptha Karshini, Sparsha Karshini, Roopa Karshini, Rasa Karshini, Kantha Krashini, Sidha Karshini, Thairya Karshini, Samyuktha Karshini, Nama Karshini, Bheeja Karshini, Athma Karshini, Amrutha Karshini and Sreera Karshini. By worshipping this avarna ones' desire get fulfilled.

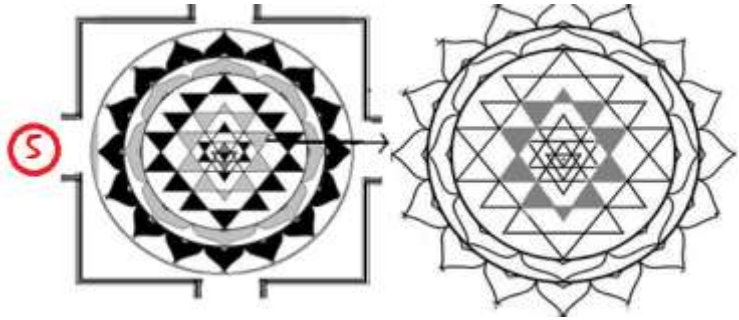


The **third Avarana** has eight lotus petals. This Avarana is called 'Sarva Samshobana Chakra'. In each of the petals, eight Shakti devathas are seated, and they are called as Vasus. Eight maha ugra devatas are called Ananga Kusuma, Ananga Megala, Ananga Madana, Ananga Madanatura, Ananga Rekha, Ananga Anangavegini, Ananga Kusa and Ananga Malini. By worshipping this avarna, one will be relieved from all agonies.

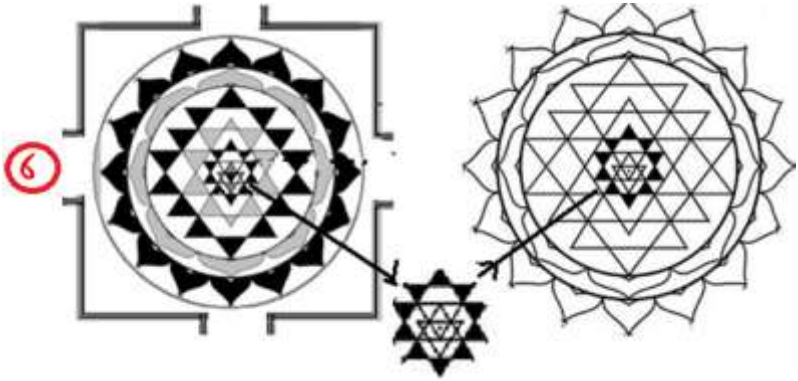


The **fourth avarana** called 'Sarva Sowbhagya Dayagam' is surrounded by fourteen (14) small triangles. They are under the guard of Yoginis and Shakti Devis. They are also called Nadi Devathas. Fourteen Nadi Devatas are Sarva Sangobini Shakti, Sarva Vidravini Shakti, Sarva Akarshini Shakti, Sarva Ahladakarini Shakti, Sarva Sammohini Shakti, Sarva Sthambini Shakti, Sarva Jrumbini Shakti, Sarva Vashangari Shakti, Sarva Vashangari Shakti, Sarvardaranjani Shaktika. Shakti, Sarva Samapath Purna Shakti, Sarva Mantramai Shakti, and Sarva Dvantvakshayangari Shakti.

The name of the **fifth avarana** is 'Sarvartha Sadaka Avarana'. It has ten triangles facing upwards and downwards. Ten Yoginis reside and guard the ten triangles. The ten Shakti deities on guard here are Sarva siddhi Pratha, Sarva sampadpratha, Sarva Priyankari, Sarva Mangalakarini, Sarva Kamaprata, Sarva--Dukkavimosani, Sarva Mrutyuprasamani, Sarva Vignanivarini, Sarvanga Sundari and Sarva Saubhagyatayini etc.

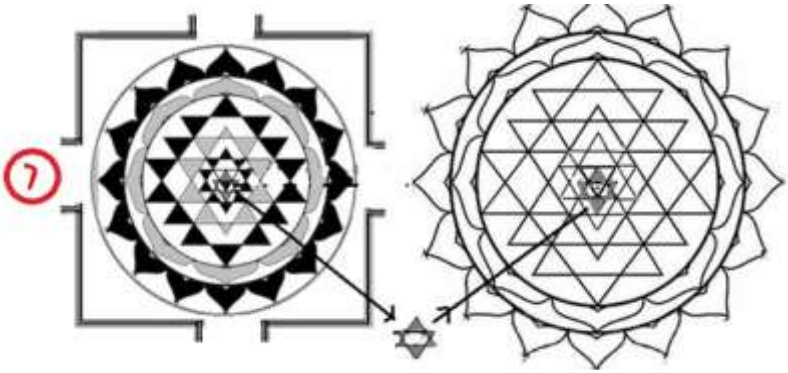


The five angles facing downwards from the center represent goddesses Saraswati, Lakshmi, Gauri, Maheshwari and Manonmani, while the four angles looking up represent four faces of Lord Shiva namely Tatpurusha, Satyojata, Agora, Vaama Devam and the hidden power of Ishaana. It is the promise of Lord Brahma that by meditating or worshipping these four faces of Lord Shiva, one will attain all happiness in this life and get liberation.

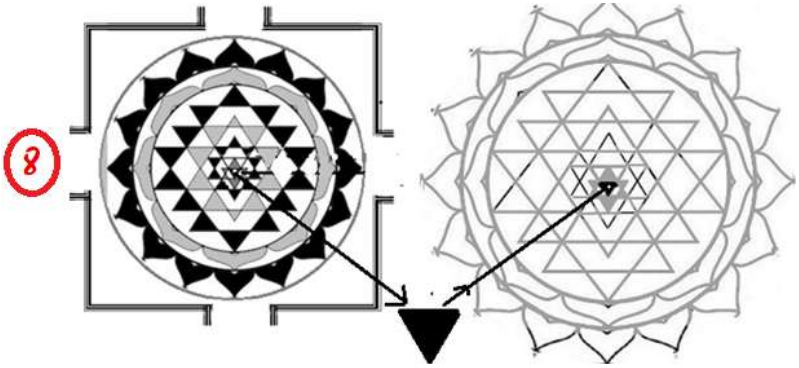


The sixth avarana has also ten triangles. This avarana is called 'Sarva Rakshakara'. Ten avarana devathas reside in this avarana. The Shakti deities here are Sarvagni, Sarva

Shakti, Sarvaistvarya Pratha, Sarva Gnanamayi, Sarvavyathi Vinashini, Sarva Dhara Swaroopa, Sarva Bhabahara, Sarva Nandamayi, Sarvaraksha Swaroopini, Sarvepsithartha Balatha etc.

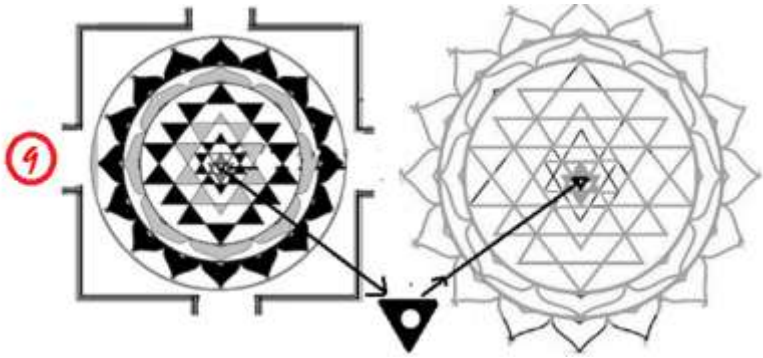


The seventh avarana is called 'Sarva Rohaharam'. Eight devathas in the eight triangles are Vasini, Kaumari, Mohini, Vimala, Aruna, Jaini, Sarveswari, and Kaulini.



The eighth avarna is called 'Sarva Sidhi Pratha Chakra'. Seven Ashtra Devathas or Yoginis stand guard here. They are warrior devathas and their names are Jampanakya, Mohanakya, Vashyagya, Sthampanakya Anuksha,

Maheshwari, Vaishnavi, Brahmi. The illusion that pushes a person to the brink of destruction are burned to ashes (illusions) by worshipping this chakra.



The nineth avarna is called Bindu in Sripuram. That is called Bindu Sthanam. This Avarna is also called 'Sarvananthamaya Chakra'. Both Parasakti and Parameswara reside in this Bindu in the name of Shiva Kameswari- Shiva Kameswara; their abode is well guarded by fifteen Thithi Devathas. The Thithi Devathas are Kameswari Nithya, Bhagamalini Nithya, Nityaklinna Nithya, Perunda Nithya, Vannivasini Nithya, Mahavajreswari Nithya, Sivadoothi Nithya, Dwarita Nithya, Kulasundari Nithya, Nithya Nithya, Neelapathaka Nithya, Vijaya Nithya, Sarvamangala Nithya, Jwalamalini Nithya and Chitradevi Nithya. Beginning from Full Moon to Amavasya and then again till appearance of Full Moon- total of 30 days- the Thithi devatas take control of the security in turn. The Thithi devathas who are on guard on each Thithi days are as below:

1. Prathamai –Kameswari Nithya
2. Duvatiyai – Bhagamalini Nithya
3. Tritiyai – Nityaklinna Nithya
4. Chaturthi – Perunda Nithya
5. Panchami – Vannivasini Nithya
6. Shashti – Mahavajreswari Nithya
7. Saptami – Sivadoothi Nithya
8. Ashtami – Dwarita Nithya
9. Navami – Kulasundari Nithya
10. Dashami – Nitya Nithya
11. Ekadashi – Neelapadaka Nithya
12. Dwathasi – Vijaya Nithya
13. Trayodashi – Sarvamangala Nithya
14. Chaturdashi – Jwalamalini Nithya
15. Pournami – Chitradevi Nithya

A note of caution

None of the Yantra drawings reproduced in this book should be prepared on their own and pooja performed without taking proper initiation from a Guru. Otherwise, it may lead to disastrous consequences

The slokas in this book are thought to offer comfort for those facing incurable diseases, as the entire Soundaryalahiri text is believed to be grounded in mantra shastra. By chanting each Sloka as mentioned, you may find the relief you are looking for. It's essential to seek initiation from a knowledgeable Guru before beginning the Sri Chakra Pooja. During the initiation, the Guru will share the significance of each chakra, how to meditate, and how to recite the slokas properly. However, if you are unable to perform the Sri Chakra Pooja ritual, you can still chant the slokas in a prayer hall or temple to receive the blessings of Parasakthi, represented as Goddess Lalithambigai.

Anandalahiri (1-40)

-1-

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
अतस्त्वामाराध्यां हरिहरविरिञ्चादिभिरपि
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥

shivah shaktya yukto yadi bhavati shaktah prabhavitum
na chedevam devo na khalu kushalah spanditumapi ।
atastvaamaradhyam hariharavirinchaadibhirapi
pranantum stotum va kathamakritpunyah prabhavati ॥

By chanting this sloka 1000 times a day for twelve days will fulfill all the desires

Oh Parasakti,
It is only when Lord Parameswara is united with you that he can perform the acts of creation, protection, and destruction in the forms as Lords Brahma, Vishnu, and Rudra. When separated from you, he becomes still and unable to even make the slightest movement. Thus, only those who have amassed countless good deeds in their past lives will be fortunate enough to utter your name or worship you just as Lords Brahma, Vishnu, and Rudra do.

Clarification:

1. The essence of this sloka conveys that the unseen force governing the universe is the Goddess Parasakti. She embodies the dual energies of Ishwara and Iswari. The Vedas and Puranas state that as and when she decides to recreate new universe after the great deluge destroy the earlier created universe, she releases her male power Sadasiva (Iswara), to create new universe. This power subsequently manifests in three forms: Lords Brahma, Vishnu, and Rudra, also known as Maheswara (another aspect of Lord Shiva). This concept is also discussed in 'Tripura Rahasya' the text which contains the teachings of Lord Dattatreya as imparted to Lord Parasurama.
2. The fundamental principle has been that no child can be born without the union of male-female energies. Keeping this in mind, Adi Sankara may have believed that for the universe to come into being, Parameswara and Parasakti must remain united. This is illustrated by the bindu within the Sri Chakra. The place for the bindu in the The Sri

Chakra can be formed only when the five triangles of the Shakti principle intertwine with the four triangles of the Shiva principle. If the two sets of triangles do not interwind, how could Parasakti be represented as the Bindu at the center?

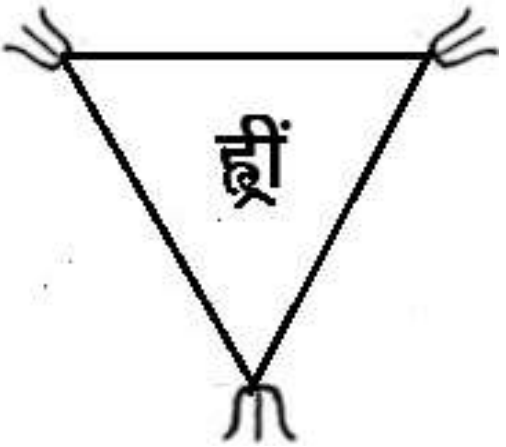
3. Nothing in this universe, even at the atomic level, moves without the consent of Goddess Parameswari. Even Parameswara, who derives his power from her energies, would remain inactive if she chooses to withhold her energies from him. Such a powerful Goddess is revered not only by Lords Brahma, Vishnu, and Rudra, but also by countless Celestial beings under their command in the entire Devaloga.
4. It is indeed true that not everyone born in this universe can worship her in the same way as those in Devaloga. This sloka suggests that only those who have accumulated immense merits over countless previous lives and reborn as human will have the ability to even utter her name and offer their devotion to her.

-2-

तनीयांसं पांसुं तव चरणपङ्केरुहभवं
विरिञ्चिस्सञ्चिन्वन् विरचयति लोकानविकलम् ।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
हरस्संक्षुद्यैनं भजति भसितोद्धूलनविधिम् ॥

taniyansam pansum tav charanpankeruhabhavam
virinchissanchinvan virachayati lokaanavikalam ।
vahatyenam shaurih kathamapi sahasren shirasam
harassankshudyainam bhajati bhasitoddhulanavidhim ॥

By chanting this sloka 1,000 times a day, one can develop the ability to captivate the those around you and harness the power of hypnotism.



Oh, Parasakti,
Lord Brahma collected the tiny dust particles that fell from your feet as you walked and created fourteen magnificent worlds with them. Eager to have the dust particles fallen from Parasakthi's feet, Lord Mahavishnu, the protector of all beings, transformed himself into the thousand-headed Adishesha, and held those fourteen worlds above his head. Lord Rudra, who also yearned for that sacred dust, reduced the fourteen worlds to fine ashes during the great deluge which swallowed the universe, and smeared the ashes over entire body treating them as dust fallen from the feet of Parasakthi

Clarification:

1. This sloka emphasizes the profound significance of the dust that has fallen from the lotus feet of Parasakti.
2. Before the universe came into being, the invisible Goddess, exercising her freedom and will, brought forth Sadasiva from within herself. Sadasiva then took on the form of Iswara and created three Lords: Brahma, Vishnu, and Rudra. Simulteneously through the power of Parasakti, devas and the realm of devaloga emerged. Additionally, in the name of Sripuram, a magnificent palace was also created for Parasakti to reside.
3. When Brahma found himself in a state of confusion, unsure of how to create the universe, he went to seek the guidance from Parasakti staying in Sripuram. Upon entering Sripuram, he noticed Parasakti gracefully

walking in the garden, and as she walked, he noticed delicate dust particles fell from her lotus feet. Fascinated, he instinctively rushed forward and gathered the dust in his hands.

4. With the precious dust he collected, Brahma created seven upper worlds, in the name of Bhoologa, Bhuvar Loga, Suvar Loga, Magar Loga, Jana Loga, Thapo Loga, and another Thapo Loga above. Below Bhoologa, he also formed Athala Loga, Vithala Loga, Suthala Loga, Thalathala Loga, Mahathala Loga, Rasathala Loga, and Pathala Loga, bringing the total to fourteen Logas. He then breathed life into them. If fourteen massive worlds could be created from the minute dust particles that fell from the lotus feet of Parasakti, it is beyond comprehension to assess the extraordinary power she possesses.

5. When Mahavishnu noticed Brahma had created fourteen worlds with the dust fallen from Parasakti's lotus feet, eager to have the dust particle, Mahavishnu transformed himself into thousand headed Divine Serpent Adishesha and placed those fourteen worlds over his head. Thus, Lord Mahavishnu too became lucky to possess the precious dust particles fallen from Parasakti's feet.

6. Will Rudra remain quite after watching the other two possess the precious dust particles fallen from the lotus feet of Parasakti? He waited till the end of Kali yuga when the universe had to be destroyed by huge deluge to pave way for fresh one to appear. When the time for the destruction of the universe appeared, he pulverized

entire universe into fine dust and smeared it all over his body as sacred ashes.

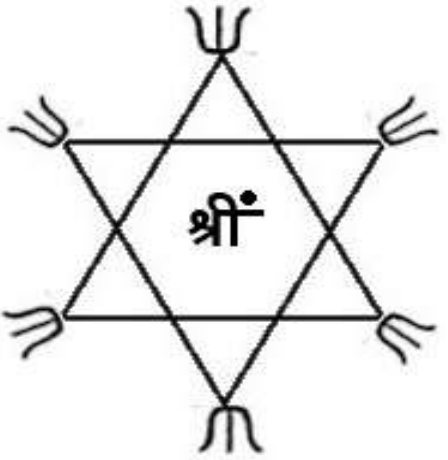
7. If the three deities found happiness by acting in this manner, just think about the joy and bliss one would experience when unconditionally surrender at the lotus feet of Goddess Parasakti. This profound philosophy has highlighted by Adi Sankara in this sloka.

-3-

अविद्यानामन्त-स्तिमिर-मिहिरद्वीपनगरी
जडानां चैतन्य-स्तबक-मकरन्द-स्रुतिझरी ।
दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपु-वराहस्य भवति ॥

avidyanamant-stimir-mihiradvipanagari
jadanam chaitanya-stabak-makarand srutujhari।
daridranam chintamanigunanika janmajaldhau
nimagnanam danshtra muraripu-varahasya bhavati ॥

If this sloka is chanted 2000 times a day for 45 days, one will gain knowledge of all arts & sciences



Oh, Parasakti,
For those in the illusion or maya, like a bright Sun, you remove their inner darkness. To those who lack understanding, you bestow knowledge like sweet honey. For those in need and facing hardship in life, you are the wish-fulfilling Chintamani, granting their desires. For those who are caught in the cycle of life and death, facing immense struggles, you embody the divine boar, an incarnation of Lord Vishnu, who rescued the earth from sinking into the depths of the ocean.

Clarification:

1. This sloka too is continuation of the second sloka which honors the dust fallen from the lotus feet of Parasakti.
2. Life in this world is a continuous cycle filled with pain and suffering, stemming from our past karmas. If we hold onto our desires, we will inevitably face more suffering, which can become unbearable and drive us to seek freedom from worldly existence. By relinquishing our desires, we can escape the cycle of rebirths, allowing our souls to find peace. Surrendering to the lotus feet of Parasakti is the only way to get liberated that breaks the cycle of life and death.
3. Only Mumukshus* (*one who desire salvation, by shedding all their wordily attachments) who find themselves attached to the bonds of active life due to past karma, are able to detach themselves from the active wordily life and achieve their ultimate wish of liberation by unconditionally surrendering at the lotus feet of Parasakthi. She fulfills their wishes.

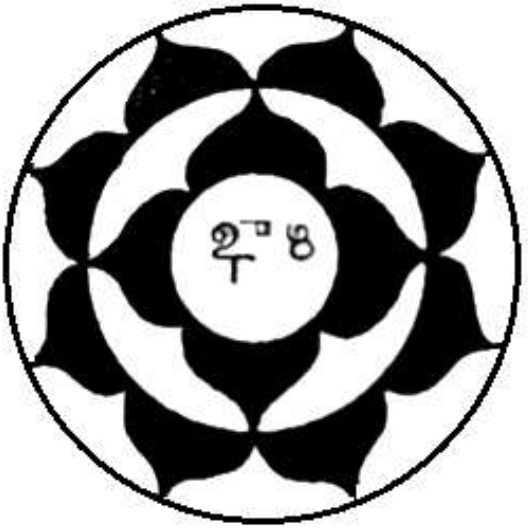
4. The sloka has one line/word metaphors that illustrates the philosophy of surrender.
5. According to legend, Hiranyaksha, a powerful demon, inflicted immense suffering on the Celestial beings; he kidnapped the Goddess of Earth and imprisoned her deep within the ocean. In order to rescue her, Lord Vishnu took on the form of a wild boar (Varaha) with two tusks, plunged into the depths of the ocean, fought with the demon, defeated him, rescued the goddess of Earth and brought her to safety by lifting her with his tusks. The ocean symbolizes worldly life, and when unconditionally surrender at the lotus feet of Parasakti, she will relieve their suffering and show them the pathway to salvation.
6. Chintamani is a precious gemstone from the Celestial realm, and those who worship it are believed to receive wealth like Lord Kubera, status like Ishwara (Lord Shiva), fame similar to goddess Mahalakshmi, and strength comparable to Lord Indra. Chintamani gets such divine powers solely by the grace of Parasakti. This gemstone is said to grant all the goodness available in the world. It is believed that those who surrender wholeheartedly at the feet of Parasakti and recite this sloka will find relief from their suffering.
7. It is believed that those who struggle with suffering and sorrow due to ignorance can find relief by surrendering at the lotus feet of Parasakti and recite this sloka. It will help in dispelling their inner darkness and alleviate their suffering.

-4-

त्वदन्यः पाणिभ्यामभयवरदो दैवतगणः
त्वमेका नैवासि प्रकटितवराभीत्यभिनया ।
भयात् त्रातुं दातुं फलमपि च वाञ्छासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ ॥

tvadanyah panibhyambhayavarado daivataganah
tvameka naivasi prakatitavarabhityabhinaya ।
bhayat tratum datum falamapi ch vanchhasamadhikam
sharanye lokaanam tav hi charanaavev nipunau ॥

If one chant this sloka 3000 times a day for 36 days, they will be freed of unwanted fears and diseases,



Oh Parasakti

The entire fraternity of deities—Lords Siva, Vishnu, and Brahma—bless their devotees through hand gestures called mudras; they include 'Abhaya' (which offers protection) and 'Vara' (which means 'granting wishes'). Oh, Parasakti, refuge for all, you uniquely bless your devotees without the gestures; your lotus feet fulfill the prayers of those who prostrate at your feet, showcasing your unparalleled supremacy amongst the divines.

Clarification:

1. This sloka too signifies the greatness of Parasakti. One may notice the hands of the divines sculpted display various mudras. They are primarily in the form of Abaya and Vara mudras through which the divines bless the devotees.
2. The Abhaya mudra symbolizes assurance of protection while the Vara mudra conveys fulfilling the desires.
3. On the other hand, Parasakti, the creator of the Universe and protector of all beings assures her devotees that her feet alone are capable of granting their wishes which will be more potent than the boons received through mudras of other deities.
4. What might be the reason? When the prostrate on the temple floor to offer worship to Parasakti, their heads touch the ground as if they are touching the lotus feet of Parasakti. Her lotus feet respond quickly and grant the boon even before the devotees stand up with folded hands seeking favor.

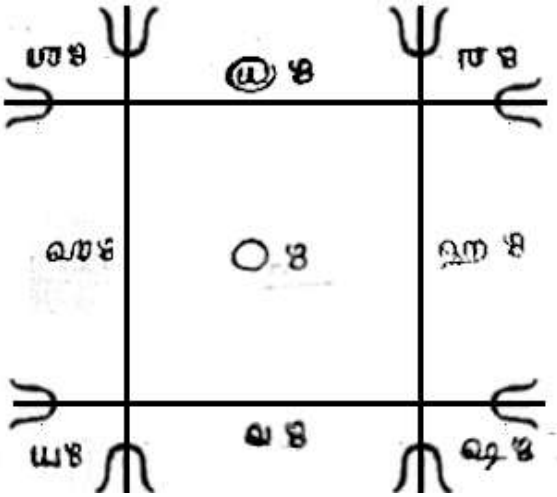
5. The significance of Parasakthi's feet is evident as no mudras are necessary to grant the boons; they get blessings while offering prayers at her lotus feet itself.

-5-

हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥

haristvaamaradhya pranatajanasaubhagyajananim
pura nari bhutva puraripumapi kshobhamanayat।
smaroṗi tvaam natva ratinayanalehyen vapusha
muninamapyantah prabhavati hi mohaay mahatam ॥

One will have the power of sexual attractivity, if they keep chanting this sloka 2000 times a day for 8 days



Oh Parasakti,
You bless those who pray sincerity in heart; Mahavishnu could take on the form of a beautiful maiden by the divine energies bestowed by you to enchant Shiva and calm down his anger. It is by your grace that the King of Love, Cupid, became so captivating that Rathi's gaze remained fixed on him; he was even able to sway the thoughts of saints and sages, despite their deep penances.

(**Clarification:**

1. This sloka brings out the significance of not only Parasakti but also the Sri Chakra, through two captivating stories.
2. The first story recounts how Lord Mahavishnu transformed himself as a female damsel called Mohini to calm down the anger of Lord Shiva. Even after destroying demon Tripurasura, when Lord Shiva's mood was still fierce, concerned over the consequences of Lord Shiva's continued anger, Lord Mahavishnu at the request of the celestial beings , explored various ways to subdue the anger of Lord Shiva, but failed. It was then that Sage Narada impressed upon Lord Mahavishnu to perform Sri Chakra pooja and obtain the blessings of Parasakti to to work out some means to subdue the anger of Lord Shiva.
3. When Mahavishnu realized the need for a guru to get initiation for performing Sri Chakra pooja and was in predicament, appreciating the intention of Lord Mahavishnu, Goddess Parasakti herself appeared before him and in the form of his guru, preached him the most

secret 'Panchadashakshari' mantra which is essential for performing the Sri Chakra Pooja and guided him to successfully complete the pooja.

4. Once Lord Mahavishnu successfully completed the pooja, he gained immense power to transform himself into any form he wished. With such an extraordinary power gained by the blessings of Parasakthi, he transformed as Mohini, a female damsel, and skillfully calmed down the mind of Lord Shiva and subdued his anger.
5. The second story related to the god of love called Kamadeva or Cupid, who too obtained extraordinary powers by performing Sri Chakra pooja and chanting 'Panchadashakshari' mantra. Armed with the power, he transformed himself into captivating appearance which refused to die down even from the eyes of his consort Rathi; further, abusing the power, he churned the minds of the sages and saints and disturbed their tapas when they were in severe penance. These two stories, not only illustrates the glory of Goddess Parasakti but also the significance of Sri Chakra. What is Panchadashakshari mantra?
6. Panchadashi and Panchadashakshari are one and same but are spelled by different people differently. The mantra consists of fifteen syllables. Panchadashakshari mantra consists of three lines of bija mantras and each line is called 'kuta' or group. The three kutas are Vak bhava kuta, Kama raja kuta or Madhya kuta and Shakthi kuta. Vak bhava kuta symbolizes the face of Goddess Parasakthi; Kama raja kuta represents the portion between her neck and hip and the last one Shakthi kuta signifies the portion below her hip. The three kutas together represents the

true form of Parasakti. This is why Panchadashakshari mantra is considered exceptionally powerful.

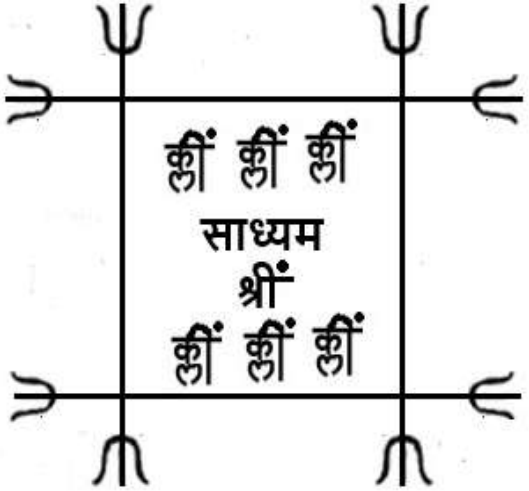
7. The Panchadashakshari is the revered mantra of Parasakti. When fully developed, it enlarges to sixteen syllables mantra called Shodasi or the Shodasakshari. The aspirant should therefore receive initiation from a guru instead of attempting to recite himself and perform some kind of japa of his own accord. This is a very powerful mantra; improper recitation may cause adverse effect harming the sadaga. So, it is crucial to receive guidance of a guru who have proficiency over it.
8. Sri Chakra, also known as nava chakra, is considered very powerful because 64 crore avarna devathas (guardian deities) reside inside the Chakra. The Avaranas refers to the enclosures surrounding the mansion. The celestial who guards each of those enclosures are known as Avarna devathas. The nine-tiered Sri Chakra represents the seat of Parasakti.
9. Sri Chakra comprises of nine interlocking triangles, and nine circles called Avaranas surrounding a central point called the bindu in which Goddess Parasakti, in the form of Sri Chakra devi resides. While only ordinary lines and triangles are visible to our eyes, the avarna devathas and the Sripuram Goddess Parasakti reside inside invisible to our eyes.
10. It is important to note that the names of Parameswari, Tripurasundari and Sri Lalithambika etc refers to only Goddess Parasakti.

-6-

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः
वसन्तः सामन्तो मलयमरुदायोधनरथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपाम्
अपाङ्गात्ते लब्ध्वा जगदिद-मनङ्गो विजयते ॥

dhanuh paushpam maurvi madhukaramayi panch vishikhah
vasantah samanto malayamarudayodhanarathah l
tathapyekah sarvam himagirisute kamapi krupaam
apaangatte labdhva jagadid-manango vijayate ll

Chanting this sloka 500 times a day for 21 days, will help those facing challenges with parenthood to find hope and possibility.



Oh, Parasakti,
The God of love, Cupid, wields a bow crafted from sugarcane; the string of the bow made of a row of bees; his five arrows are crafted from the blossoms (flowers) of the asoka tree, blue lotus, white lotus, jasmine, and mango flowers. Spring accompanies him; the gentle breeze from Malaya Mountain serves as his chariot. Despite such gifts, he still sought your grace from the corner of your eyes to conquer the entire universe.

Clarification:

1. This sloka also highlights the significance of both Parasakti and worship of Sri Chakra. It refers to the ability gained by formless Kamadeva, (known as Cupid) who influences the thoughts of others, to fall into moments of passion, which is his intended purpose.
2. Armed with these powers, for various reasons, he distracted the minds of many ascetics, sages, and saints who were in intense penance. At one point, he even caused embarrassment to Lord Shiva. In anger, though Lord Shiva burned him to ashes with his third eye, at the request of Cupid's wife, Rathi, Lord Shiva brought back the life of Cupid, but to remain formless.
3. This is the reason why Cupid earned the nickname Anangan, meaning one without limbs. Although his life was restored, he lost the essential ability—the gift to inspire fleeting passion known as the 'Ananga Skill'. Therefore, to regain the powers he lost when he was burned, he dedicated himself to Sri Chakara Pooja and

continuously chanted the Panchadashakshari mantra to get boon from goddess Parasakti.

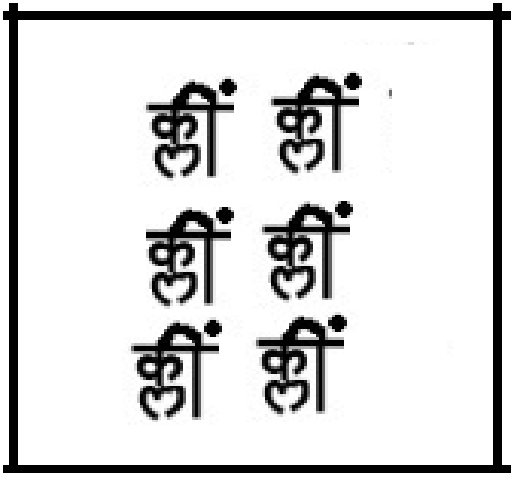
4. Moved by the prayers of the formless Kamadeva, Parasakti not only restored his original powers to captivate one's heart and ignite brief passion in them, but also bestowed upon him a bow crafted from sugarcane, bees as its string, five arrows made of flowers, spring as his companion, and the gentle breeze from Malaya Mountain as his chariot.
5. Despite being formless, with original powers restored, he began to conquer the hearts across of others to fall in his trap. He recognized that without the grace of Parasakti, he would not have regained original abilities, hence, he became one of her most devoted worshippers.
6. If Parasakti possess the ability to bring back to life someone who was reduced to ashes and restore their original powers, think of the incredible blessings one could receive by performing Sri Chakara Pooja and chanting the Panchadashakshari mantra, which is dear to Parasakti.

-7-

क्वणत्काञ्चीदामा करिकलभकुम्भस्तननता
परिक्षीणा मध्ये परिणतशरच्चन्द्रवदना ।
धनुर्बाणान् पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥

kvanatkanchidama karikalabhakumbhastananta
parikshina madhye parinatasharachchandravadana ।
dhanurbanan pasham srunimapi dadhana karatalaih
purastaadastam nah puramathiturahopurushika ॥

If one chant this sloka 1,000 times a day for 12 days, they can overcome challenges of their enemies and conquer them



Oh, Parasakti,
We respectfully offer our prayers to you, the embodiment of Parameswara, who is beautifully adorned with a belt of tinkling bells at your waist. Your divine form, with a gentle curve, reminiscent of an elephant calf, reflects the grace and weight you carry on your chest; while your slim waist and face shine as radiantly as the full moon, you hold a bow made of sugar cane, arrows crafted from flowers, a noose, and a goad (known as Angusa) in four of your arms. Oh, Parasakti, may you always dwell in our hearts and bless us eternally.

Clarification:

1. This sloka beautifully illustrates the divine beauty of Parasakti. Adi Sankara is thought to be an incarnation of Lord Shiva himself. Since the devotees of Parasakti often engage in visible forms of worship, he may have chosen to describe her beauty of her in a way that reflects this. When Parasakti walked, the waist belt adorned with precious gemstones and bells produced delightful sound that captivated everyone around her.
2. Every aspect of her divine form from head to toe may have been termed as Samudrika Lakshana, which serves as the grammar of the body. The source of Parasakti's exquisite beauty is Kameswara, also known as Paramasiva. Like how the ocean was churned to yield nectar, her stunning appearance emerged when Parameswara churned the Goddess's bija mantras in his mind.

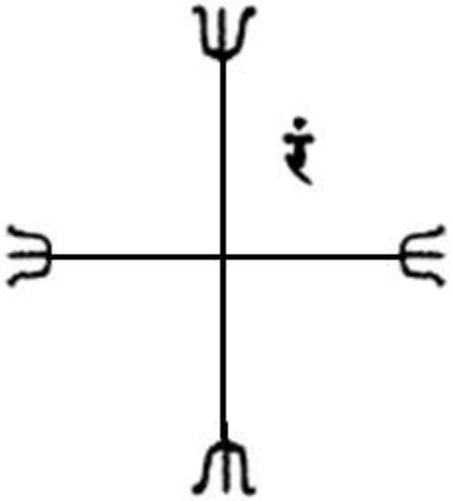
3. A bija mantra is a Sanskrit term that means 'seed-mantra.' It is a single-syllable mantra believed to encapsulate the essence of a deity.
4. Many of the slokas in Soundaryalahiri celebrate the beauty of various aspects of Parasakti's form. While it may outwardly seem to express a crude portrayal of the body of the goddess, unsettling to some, true devotees will read the slokas with the same admiration as a small child gazing at their mother, whose beauty surpasses even the ideals outlined in Samudrika Lakshana.
5. Just as a newborn child instinctively admires the beauty of their mother without understanding it, Adi Sankara has beautifully described every part of the body of Parasakti, the mother of the universe, in a similar way.
6. Samudrika Lakshana discusses the ideal physical features of individuals, outlining how each part of the body, for both men and women, should appear in specific proportions and angles. This knowledge is reportedly shared by Sage Agastya to the universe.
7. The artists who create divine imagery and sculpt statues adhere to the measurements outlined in Samudrika Lakshana, ensuring that their work reflects the guidelines drawn in them.

-8-

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।
शिवाकारे मञ्चे परमशिवपर्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥

sudhasindhormadhye suravitapivatiparivrute
manidvipe neepopavanavati chintamanigruhe ।
shivakare manche paramashivparyankanilayam
bhajanti tvaam dhanyah katichan chidanandalaharim ॥

By chanting this sloka 1000 times a day for 12 days, one will get released from all bonds in life and get their wishes fulfilled

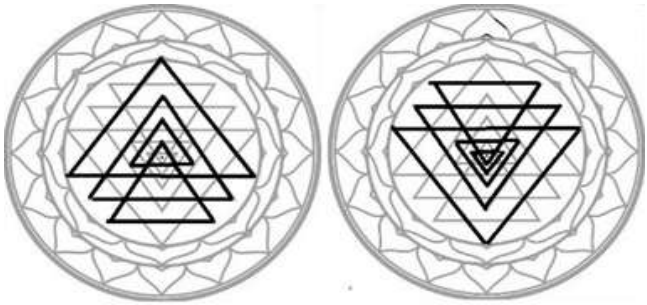


Oh Parasakti,

Blessed is those who get opportunity to worship you, since they carried good deeds from their past lives. You are resting on a couch made of divine essence, within a mansion crafted from Chinthamani gems, in the island of Manidweepa, embraced by an ocean of nectar and surrounded by wish-fulfilling Kalpa vriksha trees in a tranquil garden.

Clarification:

1. The Sri Chakra consists of nine interlocking triangles, each rich in complex symbolism and referred to as Yoni roopa (form). The four upward triangles represent Shiva Swaroopa, while the five downward triangles symbolize Shakti Swaroopa.



2. Within these nine interlocking triangles, forty-three smaller triangles have been formed. At the center lies a point known as the bindu. Together with the bindu, seekers recognize the total as forty-four triangles.
3. The central point, or Bindu, is referred to as Manidweepa and symbolizes Parasakti, who plays a vital role in the origin

and culmination of the Universe. Because of this, seekers express their devotion to the Devi through the bindu in the Sri Chakra.

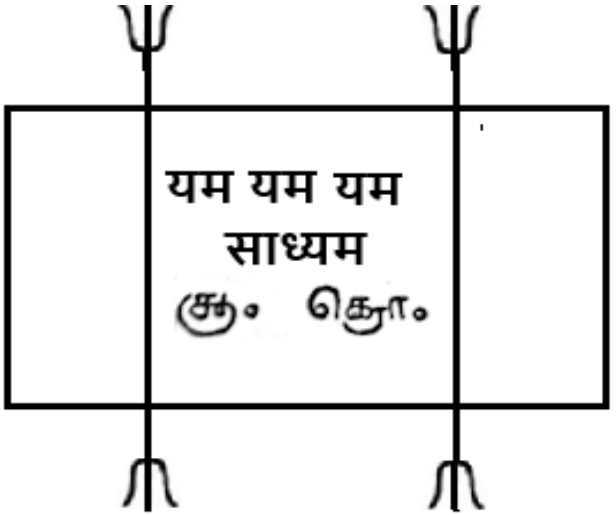
4. While those who visit the temple and worship Parasakti, may receive blessings like all others, but only those who have accumulated significant amount of past good deeds will be able to offer true worship to gain her grace, in the way they desire. This is particularly true for sadagas, who, having carried many good karmas from the past, and were able to meditate on her, as noted by Adi Sankara in this sloka.

-9-

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसे ॥

mahim muladhare kamapi manipure hutavaham
sthitam svaadhishthane hrudi marutamakashamupari ।
manoऽpi bhrumadhye sakalamapi bhitva kulpatham
sahasraare padme sah rahasi patya viharase ॥

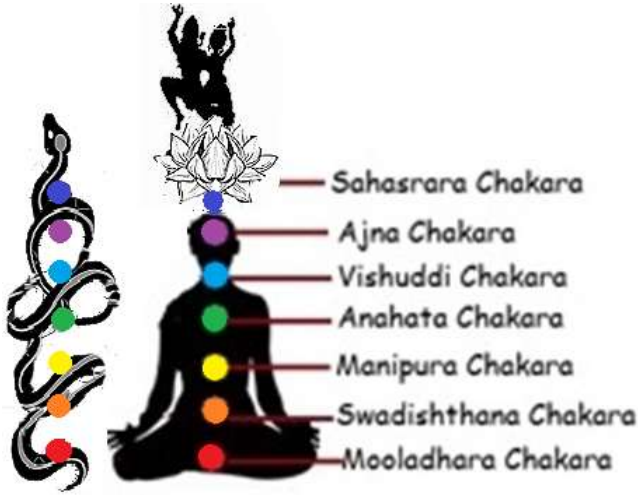
If one keeps chanting this sloka 1000 times a day for 45 days ---those deserted from their family will return back



Oh Parasakti
Traversing through the path of Sushumna (main energy channel); piercing through the Prithivi (Earth) tattva in Mooladhara, Jala (Water) tattva in Manipura, the fire (Agni) tattva in Swadishthana, Vayu (Air) tattva in Anahata, Ether (Space) tattva in Visuddhi and Manas (Mind) tattva, you enter into the thousand pedaled Lotus to unite with your consort Sadasiva in joyous mood.

Clarification:

1. This sloka unveils the profound energy of the sadagas who engage in meditation on Sri Chakra. Their energy flows through various chakras within the body, traveling along the Sushumna Nadi and activating the seven chakras: the Mooladhara Chakra at the base of the spine, the Swadishthana Chakra just below the crown of the head, the Manipura Chakra in the abdomen, the Anahata Chakra at the center of the chest, the Vishuddha Chakra at the base of the throat, and the Ajna Chakra between the eyebrows. Upon reaching the Sahasrara at the top of the head, they are blessed to have the glimpse of Parameswari, the pure Brahman, in bliss with the Supreme Lord, Sadasiva. It is at this moment that the sadagas receive her perfect grace.



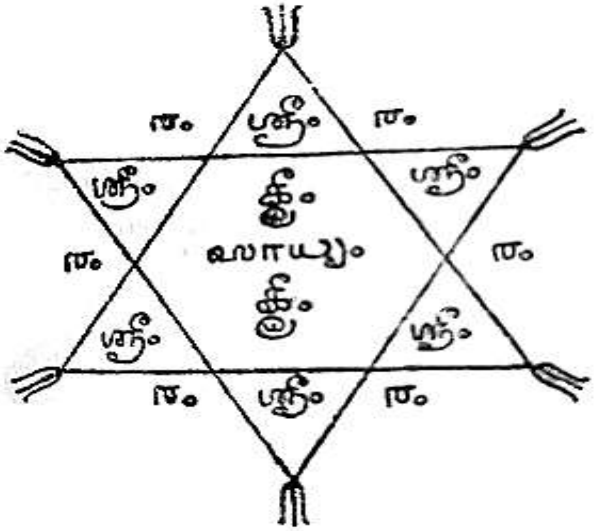
2. The Sushumna, which is the main energy channel, flows through the spine like a snake, connecting all the chakras located at different points.
3. As the prana moves upward through the Sushumna nadi, it energizes each chakra along its path and awakens dormant parts of the mind that are linked to higher thoughts and emotions. Thus, the Sushumna is often regarded as the pathway to salvation or enlightenment.

-10-

सुधाधारासारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसः ।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि ॥

sudhadharasaraischaranayugalantarvigalitaih
prapancham sinchanti punarapi rasamnayamahasah l
avaapya svaam bhumim
bhujaganibhamadhyushtavalayam svamatmanam krutva
svapishi kulakunde kuharini ॥

If one keeps chanting this sloka 1000 times a day for 6 days, will enhance virility and provide strength

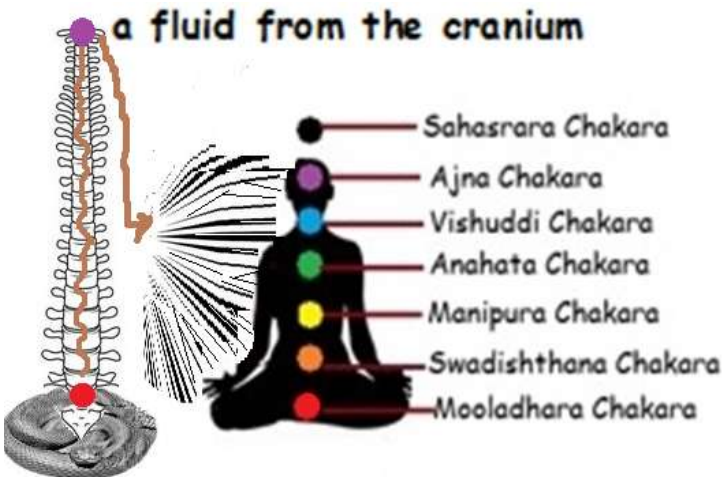


Oh Parasakti,

As you descend from the lunar realm, you enter the sacred space of the Aadhara Chakra, which is much like the seeds of a lotus and rest in Yoganithra in the form of a coiled serpent, invisible yet powerful. The divine nectar flowing from your feet nourishes the seventy-two thousand nerves, known as nadis, within the body.

Clarification:

1. Kundal, or Kundalini, represents the coiled form of a serpent. Spiritual teachers explain that the lunar mandala, or lunar space, resides in the hair area above the Sahasrara Chakra in male. This is associated with one aspect of Lord Shiva, who is depicted with the Moon adorning his braided hair. In the Tamil Thevaram song 'Pitha Pirai Soodi,' sung by Sundarar, Lord Shiva is affectionately praised 'Oh mad man, you are seen with the crescent Moon as your diadem.'
2. The lunar space is known as Sri Chakra, which contains a thousand-petaled lotus flower, where Goddess Parasakti is seated in the form of a Bindu.
3. When the Sri Chakra Pooja is performed with devotion, nectar flows from the sacred feet of Parasakti, traveling through seventy-two thousand nerves, known as nadis, within the body to energize them. It is believed that this divine blessing grants those who worship Sri Chakra, the gifts of eloquence, mental fortitude, and all the strengths necessary to attain immortality.



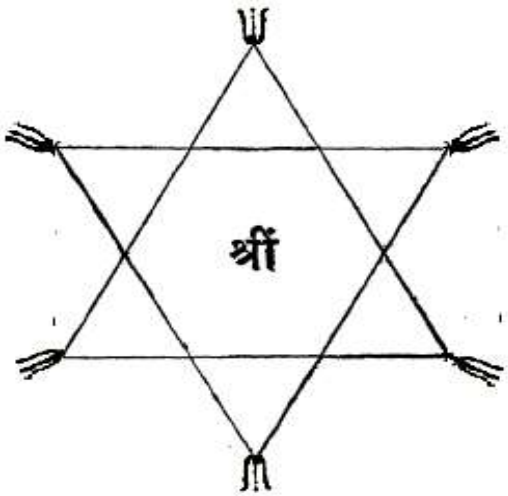
4. During meditation, the body can generate intense heat, which may cause a fluid to flow from the cranium down through the throat, where it is absorbed by the sadagas. This fluid travels through the 72,000 nadis, bringing a radiant energy that enhances the entire body.

-11-

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शम्भोर्नवभिरपि मूलप्रकृतिभिः ।
चतुश्चत्वारिंशद्वसुदलकलाश्रत्रिवलय- (त्रयश्चत्वारि)
त्रिरेखाभिः सार्धं तव शरणकोणाः परिणताः ॥

chaturbhih shrikanthaih shivayuvatibhih panchabhirapi
prabhinnabhih shambhornavabhirapi mulprakrutibhih ।
chatuschatvarinshadvasudalakalashratrivalaya-
(trayaschatvari) trirekhabhih sardham tav sharanakonah
parinatah ॥

If one keeps chanting this sloka 1000 times a day for 8 days – they will be blessed with children



Oh, Parasakti

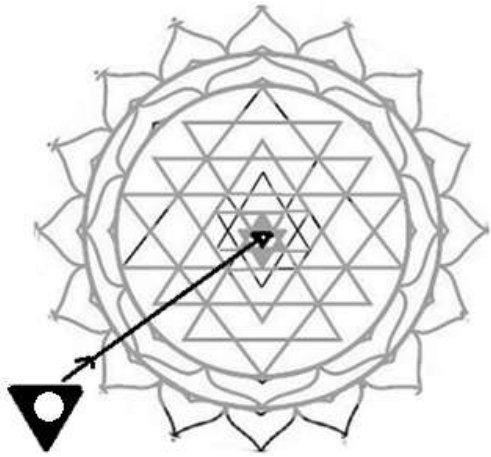
Your mansion consists of four Siva Swaroopa chakras and five Sakthi Swaroopa chakras, making a total of nine interconnected triangles. The bindu, which represents your seat of power, is encircled by eight Ashta Thalas, sixteen Sodasa Thalas, and three Trivalya Thalas. Additionally, there are three lines, known as Trirega, along with four walls on each side. Together, these elements symbolize the forty-four tattvas (*The forty-four tattvas include the central dot, the bindu. In this context, "Thala" refers to a floor or pavement, while "Tattva" signifies an aspect, doctrine, or philosophy)*.

Clarification:

1. In this sloka, the formation of Sri Chakra has been explained. There are nine triangles in which four represent Siva Swaroopa and five represent the Sakthi Swaroopa. The sadagas call them them as Yoni.
2. While forty-three triangles are formed by the nine intersecting triangles, by adding bindu, the total becomes forty-four. All these are governed by six Avaranas.
3. In general, Avarna translates to fort, garment, shirt, cover or coat. In Sri Chakra, Avarna represents the fort or mansion of devi.
4. Parasakti resides inside the bindu along with Parameswara in the name of Siva Kameswari-Kameswara.
5. In this sloka, the format of Sri Chakra has been explained. Generally, each yanthra is designed specific to a particular divine and named after the divine worshipped. They are

infused with the powers of the same divines or the celestial beings associated with that worship.

6. The celestial beings called devatas in sanskrit, reside in those yantra. While each of the yantras are meant for specific divine, neither Lord Siva nor Lord Vishnu is worshipped through yantras but are worshipped in the forms of Shiva Ling and Saligrama stones respectively.
7. Sri Chakra is not Parasakti Yantra, as several goddesses, associated with it in several forms are also worshipped alongside the Sri Chakra; hence, it is called Sri Chakra yantra. This is because all the female goddesses are manifestations of Parasakti, emerged from her divine essence. In view of this Sri Chakra holds unique place in the world of chakra worship.
8. The Sri Chakra is organized into nine Avaranas, each Avarana protected by specific Devathas.
9. The first Avarna is referred as 'Trailokya Mogana Chakra' or Sripuram.
10. The second Avarna with sixteen petals of Lotus flower is referred as 'Sodasa Thala or Kalachram.
11. The third Avarna has eight petals of Lotus flower and referred as 'Sarva Samshobana Chakra'.
12. The fourth Avarana is referred as 'Sarva Sowbhagya thayaga Chakra' and has fourteen triangles.
13. The fifth Avarna is referred as Sarvartha Sagara Chakra and has ten triangles.
14. The sixth Avarna has ten triangles, and referred as 'Sarva Rachaakara Chakra'.
15. The seventh Avarna is referred as 'Sarva Roga Chakra'
16. The eighth Avarna consists of eight triangles and is referred as 'Sarva Sidhipratha Chakra'.



17. The Bindu in the center of the nineth Avarna is referred as Sripuram where Parasakti resides in the form of a Bindu, united with Parameswara in the name of Siva Kameswari-Kameswaran.

18. The location of the Bindu within the triangles is called 'Sri Chakrangita Bindu Madhyavasathim' in the Meenakshi Pancharatnam sloka. Meenakshi Pancharatnam, beautiful compilation by Sri Adi Sankara is to seek the blessings of Madurai Meenakshi Amman. The term Pancharatnam translates to five types of gems or ornaments.

-12-

त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः ।
यदालोकौत्सुक्यादमरललना यान्ति मनसा
तपोभिर्दुष्प्रापामपि गिरिशसायुज्यपदवीम् ॥

tvadiyam saundaryam tuhinagirikanye tulayitum kavindrah
kalpante kathamapi virinchiprabhrutayah ।
yadalokautsukyadamaralalana yanti manasa
tapobhirdusprapaamapi girishasayujyapadavim ॥

If a dumb diligently chants this sloka 1,000 times a day for 45 days, they may be able to get their voice besides receiving the blessings of Lord Shiva.

Oh Parasakti

Daughter of the king of the snow-covered mountain, even great poets like Brahma are at a loss to describe your beauty. Even the celestial maidens like Ramba and Urvashi, in their eagerness to see your beauty observed fasts, and when failed in their efforts, they focused on Sivasayujya in their mind to witness your radiance.

Clarification:

1. This sloka reveals how the beauty of Parasakti remained beyond one's comprehension and uncomparable with any.
2. Even to greatest Celestial personalities like Brahma, Vishnu and Indira, it was challenging to compare the beauty of Parasakti with others. Finally, they understood that Parasakti's beauty was beyond one's comprehension.
3. The beauty queens of celestial realms, Ramba and Urvasi, felt a sense of jealousy and attempted to go near Parasakthi to compare their beauty with hers. However, they were unable to get close to her and resorted to comparing Parasakti's beauty from a distance. Yet, even that effort proved futile, as Parasakti's beauty seemed to grow more radiant with each moment they observed her.
4. They observed rituals like Sayujya and Sivasayujya, but despite their efforts, they still faced challenges. Consequently, they focused on achieving Sayujya in their minds, trying to envision her beauty within.
5. Sayujya refers to entering into one's body after performing severe penance and stay there for some time.

6. Sivasayujya means the final emancipation, unification, or merging with Shiva. Upon achieving liberation, they reach Kailas, the dwelling of Lord Shiva. The concept of Sivasayujya is also mentioned in 30th Sloka.

-13-

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणीबन्धाः कुचकलशविस्रस्तसिचया
हठात् त्रुट्यत्काञ्च्यो विगलितदुकूला युवतयः ॥

naram varshiyansam nayanavirasam narmasu jadam
tavapaangaloke patit manudhavanti shatashah l
galadveni bandhah kuchakal shavisrastasichaya
hathat trutyatkanchyo vigalitadukula yuvatayah ॥

Chanting this sloka 1,000 times a day for six days will bring success in your love life.

Oh, Parasakti

Even an old, fragile, or powerless person if receive your blessings released even from the corner of your eyes becomes a person of grand attraction. Young women pursue them, seemingly unaware of their own untidy hair, slipping clothes, and worn-out accessories, since they see him as an object of their desire.

Clarification:

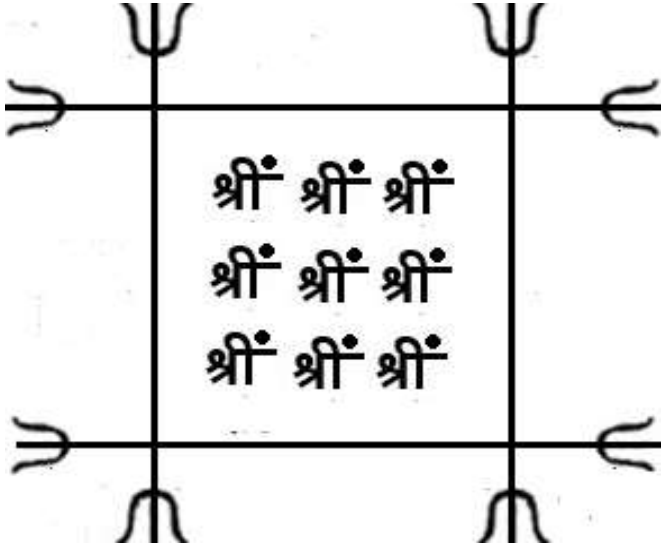
1. This sloka illustrates the incredible blessings one can receive from just a fleeting glance of Parasakti.
2. The phrase that describes the young women who pursue those who are 'fragile, powerless, or old' does not imply that their pursuit stems from physical desire or lust.
3. A person may be old, frail, unattractive, or even impotent, yet through the virtues they've accumulated in past lives, they can receive good qualities in their future births, thanks to the grace of Parasakti. When Parasakti's glance falls upon an elderly man, it elevates him to a higher mental state, transcending the material world. Individuals like this draw the attention of young women from all realms, who, captivated by their exceptional virtues and moral character, pursue them regardless of their external appearance.
4. Thus, the doctrine in this sloka is 'the personality termed as 'fragile, powerless, or old' represents the 'superior character'.
5. If such is the power of grace given by Parasakthi through her eye lids, one can imagine the good fortunes one may get, if her grace falls on him entirely.

-14-

क्षितौ षट्पञ्चाशद् द्विसमधिकपञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिकपञ्चाशदनिले ।
दिवि द्विष्षट्त्रिंशन्मनसि च चतुष्षष्टिरिति ये
मयूखास्तेषामप्युपरि तव पादाम्बुजयुगम् ॥

kshitau shatpanchashad dvisamadhikapanchashadudake
hutashe dvaashashtischaturadhikapanchashadanile l
divi dvishyattrinshanmansi ch chatushhashtiriti ye
mayukhasteshaamapyupari tav padambujayugam ll

Chanting this sloka 1,000 times a day for 45 days may help in overcoming poverty.



Oh, Parasakti,
The light generated by your sacred feet in the Sahasrara is more radiant than the combined rays from various elemental chakras like 56 rays from Mooladhara Chakra called Earth element, 52 rays from the Manipura Chakra called Water element, 62 rays from Swadishthana Chakra called Fire element, 54 rays from the Anahata Chakra called Air element, 72 rays from the Vishuddhi Chakra called Ether element, and 64 rays from the Ajna Chakra called Mind element. Though altogether, these elements create a total of 360 rays, they fail to match the radiance of the feet of Parasakthi.

Clarification:

1. The time period for each of the Chakra has been indirectly mentioned as light rays in this sloka.
2. The number of rays attributed to Mooladhara, Swadishthana, Manipura, Anahata, Visuddhi, Ajna, and others totals to 360. This number beautifully symbolizes the various time periods of spring, rain, summer, autumn, and winter, each reflecting a specific duration within the seasons.
3. However, this sloka does not assign a specific time frame to the sacred feet of Parasakti, as she exists beyond the confines of time and space. Is it possible for the creator of this universe to be limited by space and time?
4. In summary, there are 360 rays that emanate from her lotus feet. These rays are reflected through fire, the Sun, and the Moon. They represent not only light but also the

essential cosmic energy. Without this cosmic energy, existence itself would not be possible.

5. Cosmic energy is a universal force believed to impact all forms of existence. It is the life energy of the universe, present everywhere—in the cosmos, between galaxies, and throughout space. This energy is permanent, powerful, indestructible, and invisible. Everything that occurs around us is activated by cosmic energy, which is vital for the survival of all creatures in the universe. It not only initiates life but also maintains balance throughout the entire cosmos.

-15-

शरज्ज्योत्स्नाशुद्धां शशियुतजटाजूटमकुटां
वरत्रासत्राणस्फटिकघटिकापुस्तककराम् ।
सकृन्न त्वा नत्वा कथमिव सतां संन्निदधते
मधुक्षीरद्राक्षामधुरिमधुरीणाः भणितयः ॥ or फणितयः

sharajjyotsnashuddham shashiyutajataajutamakutam
varatrasatranasphaticaghatikaapustakakaram ।
sakrunn tva natva kathamiv satam sannidadhate
madhukshiradrakshaamadhurimadhurinah phanitayah ॥

Chanting this sloka 1000 times a day for 45 days enhances memory power and literacy

Oh Parasakti,
You shine with the purity of the crescent moon, which gracefully rest under your plaited hair. The diadem with navaratna gems enhances your beauty, while two of your four hands show the Abaya and Vara mudras, giving blessings. In the other two hands, you hold a book and a crystal rosary. For those who humbly bow before you, how would sweet and nectar-like words not naturally flow from their hearts?

Clarification:

1. In this sloka, the grandeur of Goddess Lalithambigai who is none but Parasakti has been further illumined. Her whitish complexion reflects peaceful sattva guna. The crescent moon over her head signifies that Parameswara embodies her essence, as he also features a crescent moon over the braided hair. This connection reinforces the understanding that the Goddess, seated in the Bindu of Sri Chakra, is none but Kameswari-Kameswara.
2. She has many forms and appearances. In the present form which is aspect of Goddess Saraswati, the mudras which displayed through two of her hands indicate assurance of blessings and protection.
3. Adi Sankara has also amplified this point in some of the slokas he has composed:
    - The **Devi Bujangam** is a prayer dedicated to Sri Chakra devi-Parasakti. It praises various forms of her and qualities stating that - ''To those who mediates on her even once, the compassionate Parasakti wearing sparkling necklace and wonderful garments, holding a rosary and book in hand, grants more than

what the goddess of learning can offer. - Devi bujangam, Sloka-13''

- The **Kalyana Vrishti Stavam** is another composition by Adi Shankaracharya that seeks the blessings of Devi Goddess Lalithambigai. He says:- ''offering prayer at your lotus feet, grants wisdom and the mastery of eloquence.''- Kalyana Vrishti Stavam-Sloka-7.

4. Holding a book in one hand symbolizes the gift of literacy for those who seek her favor, while the crystal mala in the other hand signifies that those who chant her mantras will gain clarity in their vision.
5. Regardless of whether we refer to the three divine forms or 330 million deities, there is ultimately one Parasakti, who embodies all. The Lalitha Sahasranama describes Parasakti as the Creator (Srushti Karthri – Brahma Roopa), the Sustainer (Gopthree – Govinda Roopini), and the Destroyer (Samharinirudhra Roopa).
6. Parasakti is Durga, Mahalakshmi and Saraswathi. In Lakshmi Ashtothra, one of the lines states "Brahma Vishnu Sivathmikayai Nama:" The same line is mentioned in Saraswathi Ashtothra also. All these indicate that only Parasakti comes in different forms and perform various acts.

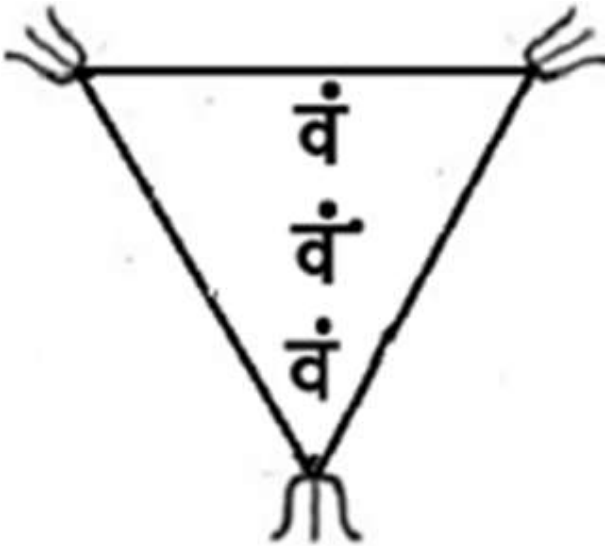
   {Courtesy: https://mahaperiyavaa.blog/2018/05/09/200-devis-of-navarathri-by-maha-periyava/ }

-16-

कवीन्द्राणां चेतःकमलवनबालातपरुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
विरिञ्चिप्रेयस्यास्तरुणतरशृङ्गारलहरी-
गभीराभिर्वाग्भिर्विदधति सतां रञ्जनममी ॥

kavindranam chetahkamalavanbalataparuchim bhajante
ye santah katichidarunamev bhavatim ।
virinchipreyasyastarunatarashrungaralahari
gabhirabhirvagbhirvidadhati satam ranjanamami ॥

Chanting this sloka 1000 times a day for 45 days-- may lead to improvement in oratory skills and a deeper understanding of the Vedas.



Oh Parasakti,
Individuals of wisdom, whose thoughts resemble blooming lotus flowers, when worship you as Arunai, who shine like a radiant sunrise, they will possess exceptional eloquence and captivate the audience with your grace. Their words flow like waves in a river, reminiscent of the eloquence that might come from the passionate Saraswati, who holds a special place in the heart of Lord Brahma.

Clarification:

1. This sloka emphasize the power of speech bestowed by Goddess Saraswati. One may wonder why Saraswathi is celebrated in a sloka which emphasizes the greatness of Parasakti.
2. According to Devi Mahathmiyam, Parasakti, also known as Goddess Lalithambigai released three female aspects from her, which turned into Maha Kali, Maha Lakshmi and Maha Saraswathi.
3. Vidya Devi, another form of Parasakti who is also known as Saraswati, bestow knowledge and power of speech and this sloka also reflects the grandness of Parasakti who bestow the power of speech and knowledge through her aspect Saraswati. Vidya refers to knowledge.
4. Though in the previous sloka her form has been described as whitish in complexion reflecting Sattva Guna, in this sloka she has been described as Arunai unveiling the aspects of Rajas Guna with reddish hue.
5. Goddess Arunai is depicted with eight hands. Four of them unveil a bow made of sugarcane, an arrow made of

flowers, a rope of passion and a trident called angusa, symbolizing Parasakti while the other four hands display a book, a crystal rosary, abhaya and vara mudras – symbolizing Saraswathi another aspect of same Parasakti who takes different forms in different times, for different reasons.

6. This sloka describes the power of speech and knowledge which Parasakti grants through her aspect – Saraswati and Goddess Arunai.

7. Kalidasa, the divine poet from Ujjayini is classic example for received the power of speech by the grace of Goddess Maha Kali.

8. Another Maha Parasakti is Goddess Maha Kali. Therefore, Kalidasa received the power of speech from Parasakthi. The story below will reveal remarkable oratory skill of poet Kalidasa bestowed to him by Maha Kali another aspect of Parasakti like Goddess Saraswathi and Goddess Arunai.

9. Once, Bhoja Raja, ruler of Ujjayini, presented a riddle in his royal court. He recited a poem with a stanza that began 'it is said that several other flowers too sprout alongside the lotus flowers; but none of the flowers can see themselves except .....' . The King ended the phrase abruptly announcing big reward for anyone for correctly complete the other half of the poem which he has left incomplete.

10. While no one in the Royal court could complete the sentence, Kalidasa stood up confidently and said, '.....the faces of virtuous women are comparable to Lotus flowers, their eyes are comparable to Nilotbhava flowers ; hence the two eyes on the face of the virtuous

woman can not look at themselves though they are on the same face. Kalidasa thus won the award proclaimed by the King. [The Metaphor: A virtuous woman's face is compared to a pure lotus flower. The eyes are identified as Nilotbhava which refers to blue lotus flowers. These blue lotus flowers are imagined as blooming on the lotus-face. Since the eyes are the Nilotbhava flowers, they cannot look at themselves, they can only look outwards to see all objects, but can not see inwards to see the beauty of their own eye.]

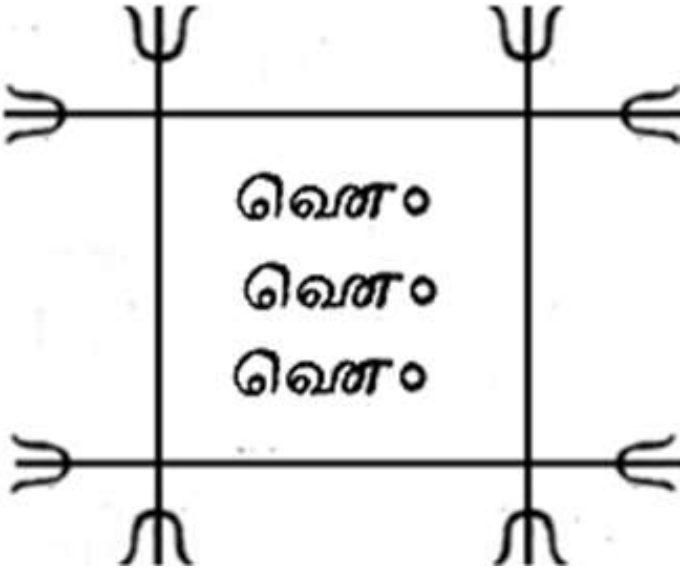
11. This demonstrates the remarkable oratory skills that one can attain through the grace of Parasakti, particularly in the form of Arunai, who embodies both Maha Kali and Saraswati. It becomes evident that the three goddesses—Arunai, Saraswati, and Kali—are different manifestations of Parasakti, each appearing in unique forms.

-17-

सवित्रीभिर्वाचां शशिमणिशिलाभङ्गरुचिभिः
वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति यः ।
स कर्ता काव्यानां भवति महतां भङ्गिरुचिभिः
वचोभिर्वाग्देवीवदनकमलामोदमधुरैः ॥

savitribhirvacham shashimanishilabhangaruchibhih
vashinyadyaabhistvaam sah janani sanchintayati yah।
sa karta kavyanam bhavati mahatam bhangiruchibhih
vachobhirvagdevivadanakamalaamodamadhuraih ॥

If one keeps chanting this sloka 1000 times a day for 45 days—they will gain expertise in all forms of sciences



Oh Parasakti,
Whoever meditates on you alongside the eight Vasini (Vak) devathas, who shine like radiant pieces of moonstone, and govern our speech and words, the worshipper will acquire the power of speech and mirror excellent scholarly pursuits, similar to the beautiful lotus flower like your face which radiate your beauty.

Clarification:

1. It might seem unusual that the Vasini Devatas are mentioned alongside Parasakti in this sloka, but there is a specific reason for this inclusion.
2. The Vasini Devatas play a crucial role behind Parasakti's aspect of Saraswati, empowering those who pray her for speech and knowledge. While Saraswati offers knowledge and the ability to speak, the Vak Devatas ensure that the words spoken are graceful, enhancing adding value to overall expression. They serve as the guardians of the words that flow from our mouths. Additionally, the Vak Devatas also stand guard protecting Goddess Parasakti in Sri Chakra.
3. The Vak devathas are Vasini, Kameswari, Modini, Vimala, Aruna, Jaini, Sarveswari, and Kaulini. The eight devathas have positioned themselves in eight corners of the seventh Avarana of the Sri Chakra to protect Parasakthi.
4. When it comes to Devi Parasakti, there are several divine beings who protect her in various realms, most significant among them being the Vak Devatas, also known as Vasini, who control the words that we speak.

5. The Sloka suggests that anyone seeking the highest knowledge in the material world should meditate on Parasakti alongside the eight Vak devis (Vasinis). In Sanskrit, "Vac" refers to words, and the language comprises of 51 letters, including vowels and consonants. These letters are categorized into eight groups, each controlled by one of the eight Vasinis.
6. These eight Vasinis share a close bond with Parasakti, having composed the Lalitha Sahasranamam at her behest. When sadhakas meditate on Parasakti, they are granted liberation instead of material wealth; however, other devoted worshipers receive her blessings for wealth and prosperity. On the other hand, those who desire both knowledge and prosperity, it is essential to worship Parasakti alongside the eight Vak Devis known as Vasinis. This is beautifully advocated in the sloka.
7. The Vak Devis resembles freshly cut moonstones, pure and white in color. It is believed that moonstones have the ability to melt, which is why the Vak Devis are likened to them, with the melting essence of the moonstone symbolizing the formation of alphabets, words, and sounds.
8. The Vak Devis transforms the thoughts and feelings of the worshipper into beautiful words and letters that flow from their mouths or onto the page while writing, thus enabling them to become esteemed scholars or poets. This illustrates that when a devotee meditates powerfully on Parasakti alongside the eight Vak Devis, they gain such knowledge transforming their thoughts and words to flow like melting moonstones.

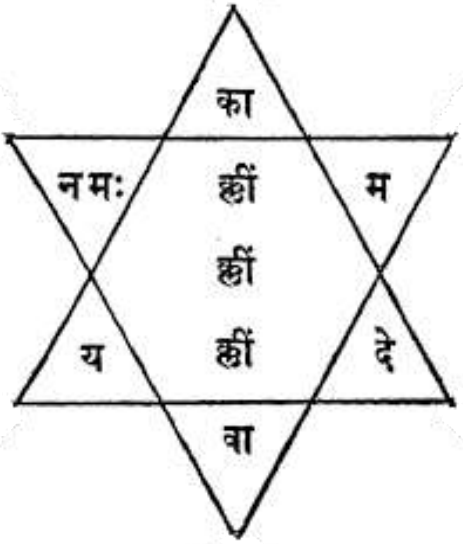
9. However, worshipping the Vak Devis alone without worshipping Parasakthi will not give power of speech to the worshipper, as the Vak Devis draw their strength solely from Parasakti and serve as her guardian deities in Sripuram (refer to the Sri Chakra formation for a better understanding of their role).
10. The greatness of Parasakti is beautifully expressed in this sloka through her aspect Goddess Saraswati, and her attendant deities, who guide the words that emerge from ones' mouth.
11. The sloka composed by Adi Sankara reveal that, beyond the aspect of Saraswati, whom she created as the source of literacy and knowledge, she has also created through Saraswati additional goddesses in various forms to grant eloquence, artistic proficiency in music, literature, and dance, as well as comprehensive knowledge in education and other arts.
12. Goddess Saraswati's various other aspects include Kali Devi, Sri Raja Matangi (also known as Syamala Devi), and Vakvadini Devatha, who plays enchanting music on her veena, along with Arunai, Para Saraswati, Bala Saraswati, Dharana Saraswati, Nitya Saraswati, Vashini, Modini, Vimala, Jabini, Sarduswari, and many others. This is why the names of deities associated with education, art, intelligence, and the power of speech are mentioned in various forms throughout many slokas. In essence, they are all different manifestations of Parasakti herself.

-18-

तनुच्छायाभिस्ते तरुणतरणिश्रीसरणिभिः
दिवं सर्वामुर्वीमरुणिमनि मग्नां स्मरति यः ।
भवन्त्यस्य त्रस्यद्वनहरिणशालीननयनाः
सहोर्वश्या वश्याः कति कति न गीर्वाणगणिकाः ॥

tanuchayaabhiste tarunataranishrisaranibhih
divam sarvaamurvimarunimani magnam smarati yah ।
bhavantyasya trasyadvanaharinashalinanayanah
sahorvashya vashyah kati kati na girvanaganikah ॥

If one keeps chanting this sloka 1000 times a day for 45 days—they may find success in love life



Oh Parasakti,
When a sadaga worship you imagining that entire seven worlds are immersed in the light emitted by your body , the light rays of which are as beautiful as early morning red rays emitted by the sun, the sadagas will be captivated even by the apsaras and Urvashi whose eyes resemble that of startled deer. What to speak of the emotions of another woman on the sadagas performing your upasana.

Clarification:

1. During twilight, the rays of the rising Sun take on a reddish hue, casting a warm glow across the universe. It creates the beautiful impression that everything is enveloped in the soft, light red light emitted by the Sun.
2. As the universe is deeply influenced by the energy of Parasakti, the rays of the rising Sun seem to embrace her essence, absorbing her colors and spreading a gentle light reddish shade over everything.
3. Those who meditate on Parasakti fill their consciousness with the understanding that the radiant, light red rays of the Sun resemble the dappled light of dawn emanating from her body. As a result, they radiate a physical beauty that even the Celestial beings in the heavens admire.
4. The essence of this sloka goes beyond a glance. The sadagas in intense meditation fully focus only on Parasakti, realize that the universe is creation of her through Sadasiva; hence, she pervades everywhere including the rays of the Sun which carry the radiance of her body in the form of reddish hue.

5. The notion that even the heavenly maidens envy the radiant beauty of these practitioners is not rooted in mere sensuality. Instead, they admire the unwavering determination of the sadagas, who keep their minds filled with thoughts of Parasakti, free from distractions.

-19-

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
हरार्धं ध्यायेद्यो हरमहिषि ते मन्मथकलाम् ।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दुस्तनयुगाम् ॥

mukham bindum krutva kuchayugamadhastasya tadadho
haraardham dhyayedyo haramahishi te Cupidkalaam ।
sa sadyah sankshobham nayati vanita ityatilaghu
trilokeemapyashu bhramayati ravindustanayugam ॥

If one keeps chanting this sloka 1000 times a day for 25 days—they will get powers to tame even animals besides Celestial beings

Oh Parasakti,
O consort of Lord Shiva, whoever meditates on the Bindu in the middle of the Sri Chakra as your face along with the twin bosoms and the yoni beneath, not only apace stirs the hearts of women, but also enchant the mind of those across the three worlds symbolized by Sun and Moon as their bosoms.

Clarification:

1. Recital of the sloka in the manner prescribed undoubtedly gets the ability to enchant a woman, though the sloka is not meant for it. The recital actually destroys the sensual desires and leads one to turn more spiritual.
2. Dedicated meditation of a sadaga chanting this sloka invites the message of Parasakti thus - 'I am like your mother from whom you took birth and who nourished you. Every woman in this world is my reflection and therefore, treat every woman as your mother, who is none but me'.
3. The message resonates deep into the sadaga's mind to encourage him lose fascination over woman and her physical body. At the end of his meditation, he will be a fully transformed sadaga who will look at every woman as his own mother, embracing a childlike innocence.
4. As the message deeply penetrates into his thoughts during upasana, he experiences transformation into a childlike state which opens up the gateway to salvation.

5. At the end of the upasana, while the uncontrolled sensual desires of the sadagas remain destroyed completely, his personal charm grows stronger. Like getting attracted by the quaint charm of a child, the women rushing to the sadagas attracted by his beauty see him as their own child. Everywhere the upasana refers to intense meditation.

-20-

किरन्तीमङ्गेभ्यः किरणनिकुरम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिलामूर्तिमिव यः ।
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधाधारसिरया ॥

Kirantimangebhyah kirannikurambamritrasam
hridhi tvamadhatte himkarshilamurtimiv yah ।
sa Sarpanam darpan shamayati shakuntadhip Eva
jwarpluṣṭān darṣithi sukhayati sudhadharasirāya ॥

Chanting this sloka 1,000 times a day for 25 days may grant a person the ability to heal ailments from various poisons and the negative effects of the evil eye.

Oh Parasakti,
You shine with the brilliance of a moonstone. The Sadagas who hold you in their hearts, absorb the divine nectar of rays radiated by you. The radiant energies grant them strength of Garuda, the majestic king of the birds, empowering them to overcome the pride of serpents and healing those afflicted by viral fevers and other ailments with just a single glance.

Clarification:

1. Much of the slokas in Anandalahari has profound magical powers. The sadagas who meditate on Parasakti by chanting this shloka derive extraordinary power of king of birds Garuda, and turning him not only into a healer to treat snake bites by neutralising the poison but also cure multitude of diseases by mere look alone.
2. But everyone who who meditate on Parasakthi by chanting this sloka, will not be able to derive the power of Garuda because personal and societal guidelines restricts practicing it. Unless they strictly adhered to those guide lines, the powers will remain elusive to them.
3. Garuda is not an ordinary bird as one may envisage, it is a divine bird. Anusasana Parva of Mahabharata, teaches us that both divine bird Garuda and Lord Mahavishnu are one and the same.
4. Divine bird Garuda possess six qualities such as knowledge, strength, wealth, courage and brilliance; like Mahavishnu, the divine bird Garuda also possess additional powers such as Anima, Mahima, Lahima, Karima, Isitva, Vasitva, Prapti and Pragamyam. Therefore,

Parasakti generously bestow the powers of Garuda to the sadagas who earnestly meditate on her chanting this sloka.

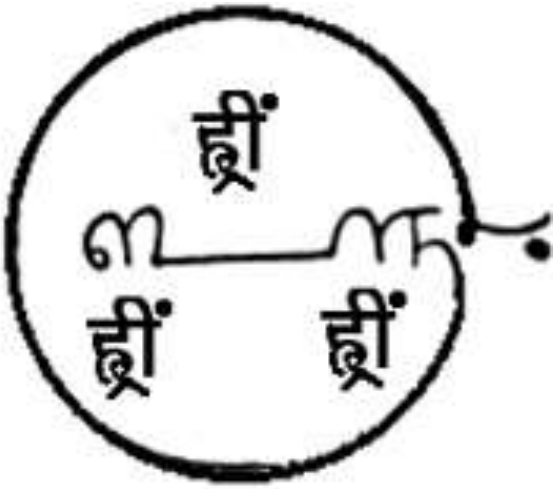
5. The power of Garuda can not be bestowed by any other divine except Parasakti who is embodiment of entire divine fraternity. Even Mahavishnu who has Garuda who rides on this divine vehicle can not confer Garuda's power to anyone.

-21-

तटिल्लेखातन्वीं तपनशशिवैश्वानरमयीं
निषण्णां षण्णामप्युपरि कमलानां तव कलाम् ।
महापद्माटव्यां मृदितमलमायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लादलहरीम् ॥

tatillekhatanvim tapanasasivaisvanaramayim
nisanam sannamapyupari kamalanam tava kalam ।
mahapadmatavyam mrditamalamayena manasa
mahantah pasyanto dadhati paramahladalaharim ॥

Chanting this sloka 1000 times a day for 11 days foster greater courage



Oh Parasakti,
embodiment of sun, the moon and fire, you reside in the forest of thousand roses Sahasrara, the realm above the other six chakras- Mooladhara, Swadishthana, Manipura, Anahata, Visuddhi and Ajna. You appear and disappear like a lightning bolt before the sadagas who have destroyed the mental impurities of lust, delusion and ignorance and reach there to experience infinite bliss.

Clarification:

1. When the sadagas reach the final stages of meditation, the kundalini slowly ascends and enters into Sahasrara Chakra to unite with the divine energy of the universe. This sloka explains the state of eternal bliss and the overwhelming waves of beauty that envelops the sadagas as they they reach sahasrara. No joy is greater when the sadagas merge into the feet of Parasakti. Therefore, it is imperative for the sadagas to first get freed of their mental impurities such as desire, ego, hatred, lust, delusion and ignorance and then sit up in meditation with a pure heart. Those who are able to successfully shed mental impurities become gnani (learned sage or wise man) in first stage.
2. The kundalini power of the gnanis whose mind is freed of mental impurities slowly pass through each of the chakras below Sahasrara; once it ascended Ajna, it further ascends in lightening speed to have the vision of Goddess seated in Sahasrara as Shiva Kameswara-Kameswari. The Sahasrara appears like forest of thousand roses where the

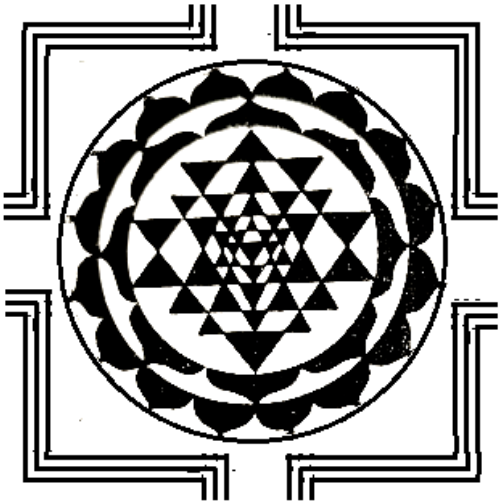
Goddess of the universe, embodying Sun, Moon and Agni who radiate rays of bliss all over to immerse the sadagas into the state of bliss. She appears in the form of a magnificent flame of light which none others except the sadagas can see .

-22

भवानि त्वं दासे मयि वितर दृष्टिं सकरुणा-
मिति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ।
तदैव त्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्रस्फुटमकुटनीराजितपदाम् ॥

bhavani tvam daase mayi vitar drishtim sakaruna-
miti stotun vandh kathayati bhavani tvmiti yah ।
thathaayava tvam thamyaasi dishaasi
nijasaayugyaapathaveen
mukundabrahmendrasphootamkutnirajitpadam ॥

If one keeps chanting this sloka 1000 times a day for 45 days— they will be able to conquer the kingdoms



Oh Parasakti

Consort of Iswara, Oh, Bhavani Devi, the devotee who view himself as your servant and long for your your merciful blessings when bow down at your feet, he finds the diadems of Brahma, Vishnu and Maheswara reflect your sacred feet. Generous in granting boon, the moment you heard the word 'Bhavani' uttered by him, you bestow liberation and allow him to merge into your feet.

Clarification:

1. In this sloka Lord Shiva's consort Parasakti has been referred as Goddess Bhavani, a manifestation (roopa) of the divine essence of Parasakti.
2. Goddess Parasakthi manifests in unlimited forms in the universe adapting to the need of the landscape; she also manifests not only in the form of human to get the curses on her own revoked, but also free others from their curses apart from destroying the demons, asuric and evil forces etc whenever her intervention was needed in the universe.
3. Prayers can be of different grades of efficacy. True prayer is silent dialogue between the divine and the sadaga depending on the closeness of bond between them.
4. The genuine intention of the devotee serves as foundation of the prayer. Based on true intention of the sadaga, the prayers are answered in different scales.
5. The second aspect in the prayer is the intention, which is significant than the words of prayer. It is important that the prayer is selfless instead of harming others. The

prayers are either accepted or rejected by the divines since they understand the true intention of the seeker.

6. The seeker who aspires to engage himself in such noble prayer should adhere to certain standards. The sadaga should not offer prayer for completion of certain formalities. He should undertake the prayer wholeheartedly without harbouring ulterior motives in his heart.
7. The grace of the Goddess is vast and difficult to articulate. A devotee who meditates on Parasakti, with the sincere intention of merging at her feet, begins to pray with a pure heart, 'Oh Bhavani, be compassionate to bless me merge into your sacred feet. Once the word 'oh Bhavani' comes out from the sadaga's mouth, without waiting for him to complete his prayer, Parasakti in the form of Bhavani grants him the exalted status of Sayujya, which means entering into the divine presence and stay there. The true spirit of the prayer will allow the divine to grant their prayer positively.
8. When prayers are offered to get liberated by merging into the divine's lotus feet, the divines seem to convey, 'from this moment on, you are no longer just a worshipper as your desire to merge into my feet has already been fulfilled.'. This Sloka emphasizes the philosophy of equality between the devotee and the divine when genuine prayers for salvation are made and granted.

-**23**-

त्वया हृत्वा वामं वपुरपरितृप्तेन मनसा
शरीरार्धं शम्भोरपरमपि शङ्के हृतमभूत् ।
यदेतत्त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिलशशिचूडालमकुटम् ॥

tvaya hrutva vaamam vapuraparitrupten mansaa
sharirardham shambhorparamapi shanke hrutamabhoot ।
yadetatvadrupam sakalamarunabham trinayanam
kuchabhyamanamram kutilashashichudalamakutam ॥

If one keeps chanting this sloka 1000 times a day for 45 days— they will be freed of debts and will be on the path to become wealthy

Oh Parasakti,
You, embodying the left half of Shiva and possessing a reddish complexion, wear a crescent moon on your diadem that rests gracefully over your curly hair, reminiscent of the Moon in Shiva's braided locks. When seated with Shiva, you seem to have three eyes. Sitting slightly bent forward due to your heavy bosoms, you appear to obscure his right chest, and perhaps even overshadowing his unique third eye.

Clarification:

1. This sloka beautifully re-establishes the philosophy that both Lord Shiva and Parasakthi are one divine presence.
2. While Lord Shiva is pure crystal white in colour Parasakti on his left side shines in vibrant red colour.
3. When both are seated together, she is seated leaned forward because of heavy bosoms which obscure right side of Lord Shiva. While Adi Sankara contemplated their union as Arthanaareeswara, yet hiding Shiva's entire body Parasakthi appears to convey that 'Shiva is only essence of me and I am embodiment of Shiva who is my shadow'. Her appearance of blocking him gives an impression that she is seated fully embracing Lord Shiva.
4. While Shiva is crystal white, Parasakti appears reddish; when they are seated together, the white hue of Shiva remains blended in her reddish hue thereby making it appear the presence of a single divine reddish in tone. As she appears embodying all aspects of Lord Shiva- a crescent Moon on plaited hair, three eyes-etc it made Adi

Shankara to think that she has indeed devoured Lord Shiva.

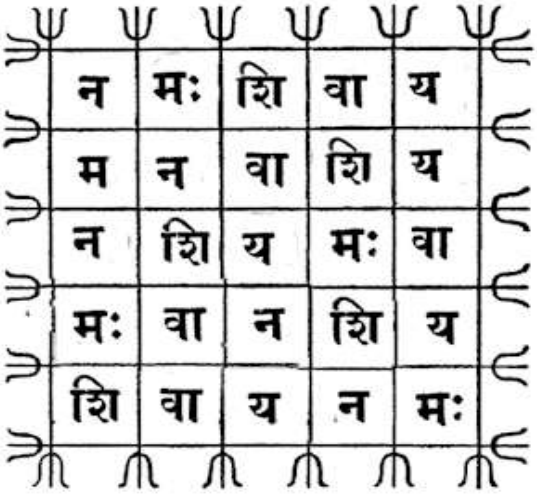
5. Many slokas in Soundaryalahiri describe various aspects of Parasakthi's body which excels Samudrikalakshana. It may appear inappropriate and erotic and unpleasant to read. However true devotees will read them from the perspective of being her child similar to how Adi Shankara may have seen her.
6. Samudrika Lakshana outlines perfect physical features of individuals – how each part of the body of both men and women should appear to a specific measure and angle. This knowledge is attributed to Sage Agastya and the artists and sculptures who create the divine images adhere to these guidelines when crafting their works.
7. Adi Sankara was a perfect gnani. He has only captured the visions of both Parasakti and Parameswara as they appeared during his meditation.
8. Since Parasakti is the mother of the universe, just as a newborn child admires the beauty of their mother without knowing what it is, Adi Sankara has described the beauty of Parasakti in the same manner

-24-

जगत्सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कुर्वन्नेतत्स्वमपि वपुरीशस्तिरयति ।
सदापूर्वः सर्वं तदिदमनुगृह्णाति च शिव-
स्तवाज्ञामालम्ब्य क्षणचलितयोर्भ्रूलतिकयोः ॥

jagatsute dhata hariravati rudrah kshapayate
tiraskurvannetatsvamapi vapurishastirayati ।
sadapurvah sarvam tadidamanugrunati ch shiv-
stavajnaamalambya
kshanchalitayorbhroolatikayoh ॥

Chanting this sloka 1000 times a day for 20 days remove fear of ghosts; negative effects of black magic get destroyed



Oh Parasakti,
Brahma creates the universe, Vishnu sustains and Rudra destroys it during pralaya kala (at the end of the yuga cycles) ultimately disappearing the universe. While Iswara devours all three divines and disappears along with the universe, your male aspect, Sadasiva, is ready to recreate the universe once more at your command, signalled by the gentle vibration of your eyebrow twigs.

Clarification:

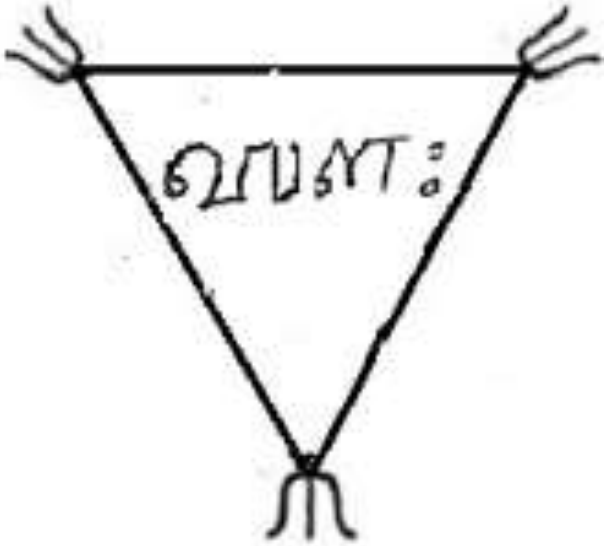
1. In this sloka it has been made clear that Parasakti who is goddess of absolute has the power to create and destroy the universe at her will.
2. The sloka also show the supremacy of Sadasiva (supreme Shiva) male aspect of Parasakti who possesses the power to create the universe as and when goddess of absolute Parasakti gives her nod.
3. During pralaya kala Sadasiva in his next lowest form as Iswara devours all three Lords -Brahma, Vishnu and Ruthra and disappears along with the universe while Parasakti remains ever eternal even in pralaya kala.
4. Sadasiva embodiment of Parasakti takes the form of Iswara and through him as Rudra too. After the universe vanishes, Parasakti's male aspect Sadasiva recreates the universe as and when he gets the nod from Parasakti.
5. Signaled by the vibration of her eyebrow twigs, the male aspect of her- Sadasiva- recreates the universe by releasing Iswara followed by Brahma, Vishnu and Rudra. The cycle of creation and annihilation of universe continues.

-25-

त्रयाणां देवानां त्रिगुणजनितानां तव शिवे
भवेत् पूजा पूजा तव चरणयोर्या विरचिता ।
तथा हि त्वत्पादोद्वहनमणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलितकरोत्तंसमकुटाः ॥

trayanam devanam trigunajanitanam tav shive
bhavet puja puja tav charanayorya virachita l
tatha hi tvatpadodvahanamanipithasya nikate
sthita hyete shashvanmukulitakarottamsamakutah ll

Chanting this sloka 1,000 times a day for 45 days may help one attain positions of power.



Oh Parasakti,
Worship of your holy feet renders worship to other three divines- Brahma, Vishnu and Rudra- too, who embody the three aspects- Rajas, Satva and Thamas since they always stand close to your feet holding their hands above their navaratna studded diadems. This thus fetch their blessings to the sadagas who humbly bow their head at your feet.

Clarification:

1. Parasakti is essentially Parabrahman, representing qualities such as immovability, eternal presence, and invisibility, though these attributes are often expressed in a subtle manner. Parabrahman, which is both absolute and uniquely associated with Parasakti, is embodied by Sadasiva, who transcends all characteristics and possesses only the creative power bestowed by Parasakti. Sadasiva is sometimes referred to as Shiva or Iswara. It can also be understood that Iswara arises from Sadasiva, and from Iswara, Shiva emerges in the form of Rudra, alongside the other two divine figures, Brahma and Vishnu.
2. Rudra alongside with Brahma and Vishnu are released by Iswara. Sadasiva is sometimes represented as Shiva and Iswara. Whatever it be, Sadasiva and Parasakti are inseparable.
3. Brahma, Vishnu and Siva represents three guṇas such as sattva, rajas and tamas which they derive from Parasakti, who embodies all aspects of divines in her.
4. Sattva means the quality of purity and knowledge. Rajo is the activity of passion and Tamo is inertia or ignorance.

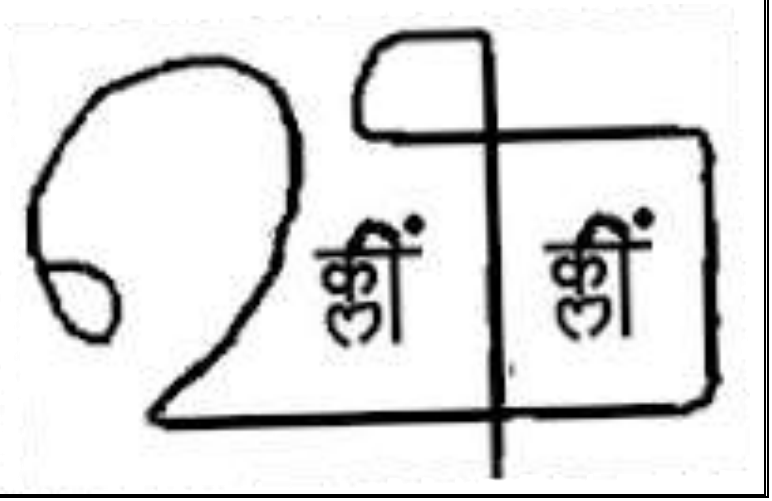
5. Therefore, the divines are subordinate divines to Parasakti, as they derive energies from Parasakti.
6. The three divines keep offering their prayers to Parasakthi, eternally by holding their hands above their navaratna studded diadems. While offering prayers, they stand in front of her blocking her foot and therefore any prayer offered by a worshipper pass through only those three divines.
7. The philosophy expressed in this sloka highlights that the three divine beings are eternally connected to Parasakti. As a result, any prayers offered at Parasakti's feet naturally reach these three deities, making it impossible to bypass them. Therefore, flowers showered by the devotees fall on the heads of the three divines too who keep eternally worshipping at her feet.

-26-

विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ।
वितन्द्री माहेन्द्री विततिरपि संमीलितदृशा
महासंहारेऽस्मिन् विहरति सति त्वत्पतिरसौ ॥

Virincih panchatvam vrajati harir apnoti virathim
Vinasam kinaso bhajati dhanado yati nighanam ।
Vitandri mahendri vithathirapi sammeelitadrsa
Mahasamharesmin viharati sati tvatpatirasau ॥

If one keeps chanting this sloka 1000 times on every full Moon day for 6 months they will get rid of their enemies



Oh Parasakti,
During pralaya kala (greatest deluge), entire universe along with Brahma, Vishnu, Celestial, Guber, Yama and 14 Devaloga King Indiras cease to exist and perish; in this great doom your other half Sadasiva perishes not and remains with you. Is it to make new universe, that you spared Sadasiva from annihilation by power of your chastity or because he is embodiment of you?

Clarification:

1. When the universe gets destroyed completely during the greatest deluge, those who cease to exist include Lords Brahma, Vishnu, Guber, Yama, Celestial beings and fourteen Indras along with the universe. At the dawn of new universe, new Manus, new Indras and same divines appear afresh again.
2. Each period of Manvantara has a new Devaloga King Indira since the life period of each Indira is restricted to one Manvantara.
3. A Kalpa consists of fourteen (14) Manvantaras and each Manvantara consists of twelve (12) Maha Yugas. A cycle of four (4) yuga is called Maha Yuga. Therefore, fourteen (14) Indiras , one after the other occupies the throne in one Kalpa period. As per the puranas, entire universe gets annihilated during the pralaya kala and a new universe emerges.

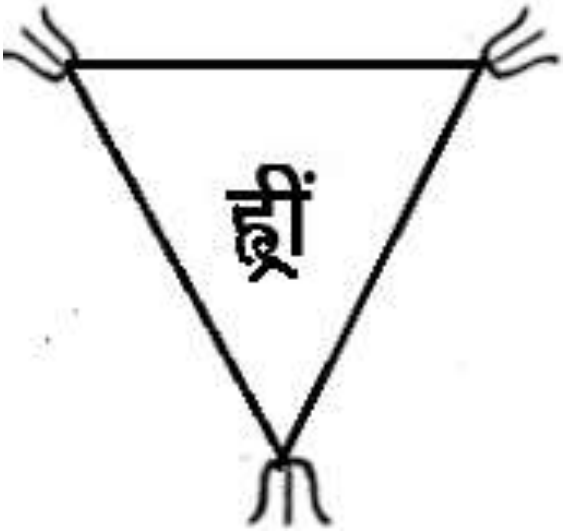
4. But even as the universe gets annihilated, Sadasiva and Parasakti do not perish. The reason why Sadasiva remains unaffected even in pralaya kala is because he is embodiment of Parasakti who is ever eternal. This sloka highlights the fact that Sadasiva survives because of the chaste of Parasakti and she will not allow him to perish. Thus, the glory and importance of Sadasiva is revealed.
5. There is another revelation in this sloka. When entire universe along with divines perish, Rudra as one amongst them, perish last as he devours Lords Brahma, Vishnu and all other divines and annihilate the universe before disappearing by merging with Sadasiva .

-27-

जपो जल्पः शिल्पं सकलमपि मुद्राविरचना
गतिः प्रादक्षिण्यक्रमणमशनाद्याहुतिविधिः ।
प्रणामस्संवेशस्सुखमखिलमात्मार्पणदृशा
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥

japo jalpah shilpam sakalamapi mudravirachana gatih
pradakshinyakramanamashanadyahutividhih ।
pranamassamveshassukhamakhilamatmarpanadrsha
saparyaparyayastav bhavati yanme vilasitam ॥

If one keeps chanting this sloka 1000 times a day for 45 days, they may achieve self realization



Oh, Parasakti,
May my body, mind, and spirit become one with yours; may all my actions serve as a form of worship to you; let my mutterings be incantations on you; let the gestures of my hands be like your hand signals (mudras); let my ambulation turn into circumbulations of yours; let my rest turn into expressions of reverence; let all joy of mine become yours; let all acts of mine turn into your worship as I have mentally and bodily surrendered to your feet.

Clarification:

1. The goal of the sadagas can only be achieved through mental worship that arises from a purified mind. This sloka speaks specifically about the sadagas who have reached an advanced stage in the worship of Parasakthi, rather than referring to jeevan muktas or who have achieved realization.
2. The sadagas who had mentally renounced wordily desires and pleasures, like jeevan muktas, may still find themselves pursuing family life out of necessity, while continuing internal worship of Parasakthi in their heart which may give them true bliss. Worship is a kind of surrender, and the shift from external to internal worship often occurs due to circumstances.
3. While worship is based on ritualistic idolatry, the sadagas who engage in internal worship of Parasakthi focusses on Bindu in their mind and continue to chant her name

internally and refrain from external acts of pooja displayed with various mudras, chants of mantras for long hours. Instead, they surrender their souls wholeheartedly and keep praying her.

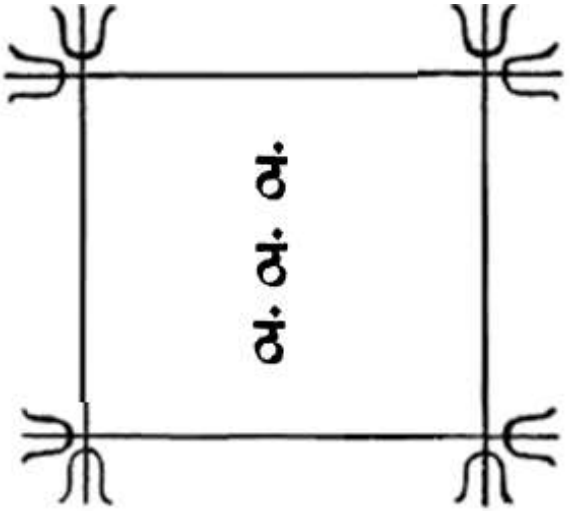
4. They humbly surrender, praying 'May my body, mind, and spirit belong to you; may all my actions become acts of your worship; may my words transform into chants; may my gestures serve as prayer signals (mudras); may my walk become circumambulations; may my rest be a form of prostration; may all I do be an offering to you; and may everything I consume be a sacrifice in your fire rituals'. This brings them profound inner joy.
5. Adi Sankara composed the Sivanandalahari in honor of Lord Shiva, expressing the belief that those who have surrendered themselves at the feet of the divine do not need to perform external rituals like chanting slokas or offering flowers. It is enough to keep the essence of the slokas in their hearts and to perform worship internally in their minds. The title Sivanandalahari translates to 'Wave of Auspicious Bliss'. He says ' Those who search for flowers in a deep valley, a daunting forest, or atop high mountains to offer them to you are misguided. They do not realize that presenting a single lotus from the depths of their minds will please you far more than any external worship.' - Sivanandalahari, Sloka 9.
6. This sloka reveals the genuine mental state of an advanced aspirant, rather than that of a gnani who may have already attained oneness with Parasakthi.

-28-

सुधामप्यास्वाद्य प्रतिभयजरामृत्युहरिणीं
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषदः ।
करालं यत्क्ष्वेलं कबलितवतः कालकलना
न शम्भोस्तन्मूलं तव जननि ताटङ्कमहिमा ॥

sudhaamapyasvadya pratibhayaaramrutyuharinim
vipadyante vishve vidhishatamakhaadya divishadah l
karaalam yatkshvelam kabalitavatah kalakalana
na shambhostanmulam tav janani taatank mahima ॥

If one keeps chanting this sloka 1000 times a day for 45 days--they will not be affected by any kind of poisons and meet success in their endeavors



Oh Parasakti,
Even after drinking nectar, which gives immunity against aging and fears of death, Brahma, Indira , devathas (celestial beings) and others demise in pralaya kala; however, Sadasiva who devoured the dangerous poison remained completely unaffected and survived. Could it be attributed to the extraordinary nature of the Thadangam in your ears?

Clarification:

1. This sloka delivers irrefutable truth that the virtue of a woman saves the life of their husbands from calamity; this logic applies to even Parasakti whose virtuousness prevents Sadasiva meeting death during pralaya kala.
2. Sadasiva is embodiment of Parasakti who created the universe; through Sadasiva she created Brahma for creation, Vishnu for preservation and Rudra to destroy the same universe during pralaya Kala.
3. It is destined that all divines get annihilation during pralaya kala, except Sadasiva. The natural law governing creation and destruction of the universe by Parasakthi is defied on Sadasiva because he is wanted for recreation of the annihilated universe; the other reason being if Sadasiva, half the body of Parasakthi gets exterminated, then the creative body of Parasakthi will also be lost because she is half body of Sadasiva.
4. Since Parasakti is eternal and indestructible, she wears in her ears Thadangam, ear ornament, which protects Sadasiva, half her body from getting annihilated; if he is annihilated, she will become widow and can no more wear

Thadangam. Since such a situation should not allowed to happen, it is poetically said that it is the power of the Thadangam that prevented Shiva from being affected by the pralaya.

5. Siva and Sakti are not just another divine couple, but are two divine essences in one body. They have no separate existence except to co exist in a single body. For Sadasiva, she is his soul and for Parasakti he is hers; there can not be two souls in one body even it applies to divines; hence Sadasiva's extinction never takes place as it will also extinct Parasakti.
6. Once upon a time, in the Akilandeswari temple in Trichy, Parasakti manifested as Akilandeswari and remained as Rudra Devi, a name that signifies anger. Out of fear, no one dared to enter the sanctum to worship her. When Adi Sankara, the composer of Soundaryalahiri, learned of this troubling situation, he crafted an earring called Thadangam, combining the 'Sri Chakra' and 'Shiva Chakra' to soothe her anger. He prayed to Parasakti, in her form as Akilandeswari, to absorb her anger into Thadangam. Agreeing to the prayer, when the compassionate mother Parasakthi wore Thadangam, her anger vanished. This beautiful earring can still be seen adorning her ears in the Akilandeswari temple.
7. It is said that wearing the Thadangam protects one from the approach of death. There is a remarkable story about the power of the Thadangam in the Pathiviratha Mahatmiya Parva of the epic Mahabharata. When the king of Devaloga, Indra, learned that as long as Karna wore the Thadangam, he would be invincible and can not be killed, he deceitfully obtained it as gift from Karna to ensure his

death. Only thereafter the mighty Karna could be killed in battle. This story beautifully illustrates the significance of the Thadangam.If the Tadagangam, earring in Karna's ears had so much power, then what to say of the greatness of Tadagangam worn by Parasakti?

Akilandeswari Thadangam

-29-

किरीटं वैरिञ्चं परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जम्भारिमुकुटम् ।
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं
भवस्याभ्युत्थाने तव परिजनोक्तिर्विजयते ॥

kiritam vairincham parihar purah kaitbhabhidah
kathore koteere skhalasi jahi jambharimukutam ।
pranamreshveteshu prasabhamupayatasya bhavanam
bhavasyaabhyutthane tav parijanoktirvijayate ॥

If one keeps chanting this sloka 1000 times a day for 45 days one can cultivate positivity, steer clear of negative influences and prevent abortions taking place in family

Oh Parasakti,
As you stood up in a hurry to receive your consort Shiva who unexpectedly arrived at your home, the Avarana Devatas the Celestial beings etc who stand around and guarding you whispered audible to your ears, to avoid accidentally stumbling upon hard diadems of Brahma, Vishnu, and Indira, who were respectfully prostrating before you.

Clarification:

1. This sloka once again emphasizes the prominence of Parasakti, who is revered above all deities and goddesses. It also reflects the concerns of the Avarna Devathas who are attentive to her safety.
2. Each day, Brahma, Vishnu, and Indra, the king of heaven, come to offer their respects at the feet of Parasakti by bowing their heads to her feet in reverence. While this also find mention in sloka 25, it is reiterated here to emphasize the concerns of the Avarna Devathas when Parasakti rises from her seat. They are concerned for her safety and wish to ensure that she remains unharmed.
3. The sloka also illustrates when Parasakti quickly stood up to welcome Parameshwara, who unexpectedly arrived at her home, her guardian deities gently cautioned her to be careful while walking and not to get hurt by the diadems of the divines offering worship at her feet.
4. Another reason for advising her to be careful is to make sure that Parasakti's feet do not unintentionally touch the diadems of the divines worshiping at her feet, as this could be misinterpreted as an act of insult to those

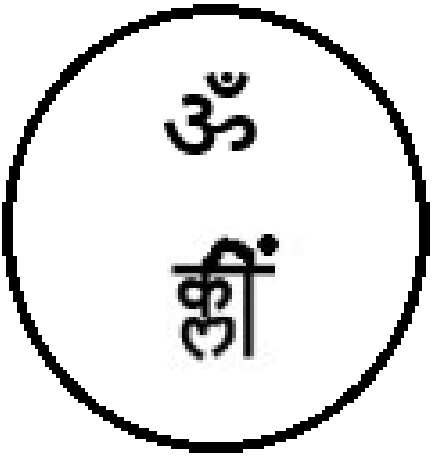
deities. This illustrates the meticulous care with which Adi Sankara has composed each of the slokas.

-30-

स्वदेहोद्भूताभिर्घृणिभिरणिमाद्याभिरभितो
निषेव्ये नित्ये त्वामहमिति सदा भावयति यः ।
किमाश्चर्यं तस्य त्रिनयनसमृद्धिं तृणयतो
महासंवर्ताग्निर्विरचयति नीराजनविधिम् ॥

svadehodbhutabhirghrnibhiranimadyabhirabhito
nisevye nitye tvamahamiti sada bhavayati yah ।
kimascaryam tasya trinayanasamrddhim trnayato
mahasamvartagnirviracayati nirajanavidhim ॥

If one keeps chanting this sloka 1000 times a day for 96 days—they will get ability to experience the transmigration of the soul from one body to another.



Oh Parasakti,

'You are mother eternal, ever surrounded by eight powerful Avarna Devathas (Celestial beings) -Anima, Mahima and eight others. No wonder, the sadagas who contemplate on you, with above stanzas feel, even the panchagni, fire emitted from ocean during pralaya kala, appear to wave auspicious camphor lighted lamps (Arathi) to you; these sadagas even treat Sivasayujya (Sivasayujya means final emancipation, unification, or absorption into Shiva) to be a mere grass.

Clarification:

1. The sloka explains that the psychic powers radiating from Parasakti resemble graded rays of light, offering a wide range of benefits that individuals can attain through consistent meditation on the Devi.
2. Additionally, the sloka notes that Parasakti is accompanied by eight attendant deities, each empowered by the psychic energies emitted by her, although these powers are not inherently part of Parasakti's nature. The eight Siddhi Devathas also called as Avarna Devathas, are Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Isitva and Vasitva.
3. The eight Siddhis which the devathas confer on one who pray Parasakti are : **Anima:** The ability to shrink oneself to an incredibly small size, akin to an atom. /**Mahima:** The capability to expand oneself to an infinitely large size, stretching the body as needed./ **Garima:** The power to increase one's physical weight or density in an instant, becoming so heavy that others

cannot move them. / **Laghima:** The ability to become so light that one can float in the air. / **Prapti:** The capacity to reach any place in the universe at will or to instantly acquire anything desired. / **Prakamya:** The extraordinary power to enter someone's mind to understand their thoughts or obtain what they wish for. / **Ishitva:** The divine power that places one among celestial beings, allowing complete control over nature and the ability to influence others and finally, **Vasitva:** The supreme ability to control any person or thing, whether it be an animal, a bird, or a human being, effectively influencing their mind.

4. None of these qualities are sought by the true sadagas. His meditation is focussed on merging into her feet, although he has to navigate the path under the guidance of the Avarana Devathas.
5. The true sadagas of Devi do not even aspire to gain paranormal powers which can enhance his status as a great spiritual personality in the eyes of others. His intention is far different ; his mind remains focused on salvation and beyond.
6. He will even see Sivasayujya which is final emancipation, unification, or absorption into Shiva, insignificant and comparable to mere grass.
7. May be the true prayer of the sadagas resonates with sentiments like- 'Ayamathma' (My atman is brahman), 'Tattvamasi' (I am that or Thou Art That) and 'Aham Brahmasmi' (I am Brahman", or "I am Divine) . The ultimate meaning is merger with the feet of Parasakti.

-31-

चतुष्षष्ट्या तन्त्रैः सकलमतिसंधाय भुवनं
स्थितस्तत्तत्सिद्धिप्रसवपरतन्त्रैः पशुपतिः ।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना-
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् ॥

chatushhashtya tantraih sakalamatisandhay bhuvanam
sthitastattatsiddhiprasavaparatantraih pashupatih ।
punastvannirbandhadakhilapurusharthaicaghatna-
svatantram te tantram kshititalamvatitaradidam ॥

Oh

Chanting this sloka 1,000 times a day for 45 days can help one maintain control over various aspects of their life and become wealthier

Oh, Parameswari
Lord of souls- Shiva- created 64 tantra vidya, each of which conferred siddhis (which can be attained by sadagas who desire them) and then Lord Shiva relaxed. On your persuasion, Lord of the universe came down again and bestowed Sri Vidya mantra called Panchadashakshari which grants all powers simultaneously.

Clarification:

1. Those who are deeply engaged in the ocean of samskara (family life) are called pasus (Cow) in sanskrit. As long as they are in samskara, they are governed by three aspects called Karma, Maya and Moga.
2. Moga represents lust, Maya refers to ignorance and Karma refers to sufferings arising out of sins committed in past life. Those governed by these three aspects experience the cycle of life and death facing significant struggle in their life.
3. However, those who wholeheartedly surrender at the feet of Lord Parameswara attain moksha, where as those who distanced away, fall into the cycle of birth and death. This is fundamental spiritual doctrine.
4. Paramasiva's grace is profound his devotees, hence he is known as Pasupati which in Sanskrit mean 'the compassionate lord of humans'. 'Gau' means humans and 'Pathi' means the one who protects them. Hence Lord Shiva, has been referred to as 'Pashupathihi in this sloka.
5. After creation of the universe, Supreme Lord, without consulting Parasakti, created 64 Tantra shastras on his

own will and made them available to the universe so that by practicing these siddhis, one can get their desires fulfilled.

6. Those 64 tantras can not be easily practiced. They were obtained from Parasakti by eight siddhi devatas called 64 Tantric Yoginis/Mohini. Each Siddhi Devata possessed eight different siddhis. Those siddhis were further divided into eight sub siddhis and each one of them were controlled by eight separate Yoginis. Thus, 64 deities called Avarana devatas/ Mohini and Yogini became power centres of their own and they are to be worshipped to gain the powers of siddhi or energies.
7. All the sixty-four were all guardian deities of Parasakthi and sadagas who derived those the siddhi powers from the Avarana devatas, started misusing them by engaging in evil acts much against the sacred norms of the shastras. Armed with those powers, they were indulging in negative and unlawful acts. For practicing the art of siddhi, few Mohini and Yogini temples came up in different parts of the universe (to read more on them, see the link: **https://santhipriya.com/2020/12/**யோகினிகள்.**html).**
8. Troubled by the situation, Parameswara sought guidance from Parasakti, the Supreme. She advised him to share the Sri Vidya mantra known as Panchadashakshari, to the universe which has the power to eliminate negativity of all kind and bestow mental happiness and peace to the people. This mantra encompasses all powers through the same Lord Shiva.
9. The powerful mantra Panchadashakshari of Goddess Lalithambigai, has fifteen syllables and 15 bija mantras.

Panchadasa means fifteen. Since this mantra has fifteen syllables it is called Panchadashakshari.

10. Bija syllables of Sanskrit are not limited to one word only. For example, 'Sa' is a bija mantra and similarly, 'Hrim' is also a bija mantra with many letters in the word. Each letter in Sanskrit has a meaning.

11. The Panchadashakshari, which has fifteen bijas, is divided into three parts or lines. Each line is called a kuda, and those three kudas are called Vaghpa kuda, Kamaraja kuda, and Shakti kuda, respectively.

12. While Vaghpa kuda symbolized the face of Lalithambiga, Kamaraja kuda represented the area from the neck to her waist, and the area below the waist is called the Shakti kuda.

13. Thus, together all three Kudas represented the complete form of Lalithambiga known as Parasakti. This is why Panchadashakshari is considered to be the most powerful mantra.

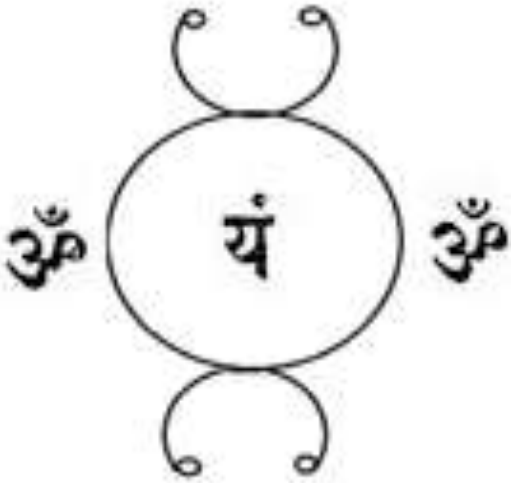
14. Just as Panchashari mantra is dedicated to Lord Shiva and Ashtashari mantra to Vishnu, the Panchadashakshari mantra became Parasakti specific.

-32-

शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परामारहरयः ।
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥

shivah shaktih kamah kshitirath ravih shitkiranah smaro hansah shakrastadanu ch paramaraharayah ।
ami hrullekhabhistisrubhiravasaneshu ghatita bhajante varnaaste tav janani namavayavatam ॥

If one keeps chanting this sloka 1000 times a day for 45 days—they will attain success in business ventures

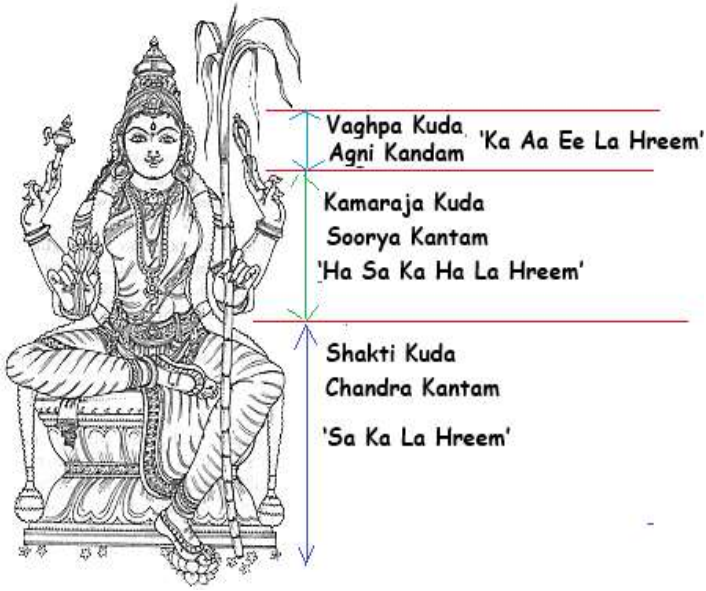


Oh Parasakti,
You are worshipped with powerful fifteen mantra syllables –Ka aa ee la / ha sa ka ha la / sa ka la divided into three groups, each group conjoined with 'Hreem' at the end. The mantra thus becomes fifteen syllables Panchadashakshari (Ka aa ee la hreem / ha sa ka ha la hreem/ sa ka la hreem) mantra to worship you.

Clarification:

1. As already explained in the previous sloka, the form of the Goddess is divided into three parts and worshipped.
2. Panchadasa means fifteen. This mantra has fifteen syllables; hence it is called Panchadashakshari.
3. Each line in this mantra is called a Kuda. The Panchadashakshari mantra syllables are divided into three parts, namely Vaghpa Kuda, Kamaraja Kuda and Shakti Kuda
4. As stated in the previous sloka, Vaghpa Kuda refers to the face of Goddess Parasakti, Kamaraja Kuda refers to the area from the neck to the waist and Shakti Kuda refers to the area below her waist of Parasakthi.
5. The three Kuda are arranged in such a manner that one can meditate on the entire form of Parasakti in three parts.
6. The face of the goddess- area which is called as Vaghpa Kuda embodies the power of knowledge. The Devi is invoked chanting syllables which consists of five syllables. 'Ka Aa Ee La Hreem'. This section is also called Agni Kandam.

7. The central part of the goddess - neck to her waist- which represents Iccha Sakthi (power), is meditated upon using six syllables. 'Ha Sa Ka Ha La Hreem'. This part is known as the Soorya Kandam.
8. The lower part below the waist, which represents Kriya Shakti, is meditated with the final part of the mantra, 'Sa Ka La Hreem', which consists of four syllables. This part is known as the Chandra Kandam.
9. For the reasons mentioned above, the Panchadashakshari mantra, which is the sacred chant for Goddess Parasakti, is regarded as exceptionally powerful.



10. Just as the Gayatri mantra is chanted only after receiving initiation from a Guru, it's important to chant the Panchadashakshari mantra only after being initiated by a Guru.

11. The letter 'hreem' at the end of each kuda symbolizes the three stages that aspirants must navigate, known as granti. The 'hreem' in Agni kandam is referred to as Rudra granti, the 'hreem' in Surya kandam is called Vishnu granti, and the 'hreem' in Chandra kandam is known as Brahma granti.

-33-

स्मरं योनिं लक्ष्मीं त्रितयमिदमादौ तव मनो-
र्निधायैके नित्ये निरवधिमहाभोगरसिकाः ।
भजन्ति त्वां चिन्तामणिगुननिबद्धाक्षवलयाः
शिवाग्नौ जुह्वन्तः सुरभिघृतधाराहुतिशतैः ॥

smaram yonim lakshmim tritayamidamadau tav mano-
rnidhayaike nitye niravadhimahabhogarasikah ।
bhajanti tvaam chintamanigunanibaddhakshavalayah
shivagnau juhvantah surabhighritdharahutishataih ॥

If one chant this sloka 1000 times a day for 45 days, they will get financial gains

Oh Parasakti

Goddess ever eternal, the sadhakas hold rosary made of chinthamani beads, and chant the 15 letter bhijaakshara mantra. They suffix bija letter 'kleem' for kama, bhuvaneswari bija letter 'hreem' and lakshmi bija letter 'shreem' before bhijaakshara mantra, pour streams of pure cow ghee as oblation in homa kund and meditate upon you.

Clarification:

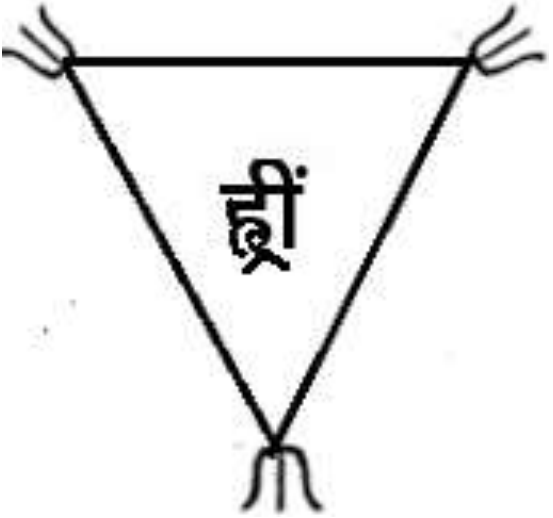
1. The 32nd sloka refers to the maha mantra Panchadashakshari, which is mantra specific to Parasakthi. But what is mentioned in this sloka (33) speaks of Sawbhagya Panchadashakshari mantra.
2. It is believed that holding a rosary made of chinthamani beads and pouring pure cow ghee into a triangular shaped homa kund called Shivagini, chanting the Panchadashakshari mantra along with the bija asksharas of Kama, bija asksharas of Bhuvaneswari and Lakshmi, will give several benefits to the sadagas.
3. While Homa kunds are mostly square in shape, triangular shaped homa kund is dedicated to Lord Siva. When one keep chanting Panchadashakshari mantra and pour pure cow ghee in triangular homa kund they will get immense blessings from Parasakti.

-34-

शरीरं त्वं शम्भोः शशिमिहिरवक्षोरुहयुगं
तवात्मानं मन्ये भगवति नवात्मानमनघम् ।
अतश्शेषश्शेषीत्ययमुभयसाधारणतया
स्थितः संबन्धो वां समरसपरानन्दपरयोः ॥

shariram tvam shambhoh shashimihiravakshoruhayugam
tavatmanam manye bhagavati navatmanamanagham ।
atashsheshashsheshityayamubhayasadharanataya
sthitah sambandho vaam samarasaparanandaparayoh ॥

Husband and wife will develop more harmony if one of them keep chanting this sloka 1000 times a day for 45 days



Oh Parasakti,
Embodying Ananda Bhairava (Parameswara) you appear with Sun and Moon as your nurturing essence (bosoms); you are pure and sinless, one soul in two bodies beautifully complimenting to each other, and therefore both of you together manifest as Ananda Bhairava and Ananda Bhairavi, immersed in transcendental bliss.

Clarification:

1. In this sloka the Moon and the Sun are described as the naturing essences (bosoms) of Parasakti and carry profound philosophical significance.
2. This sloka, while using the imagery of the Sun and Moon as bosoms, carries profound philosophical significance. It symbolizes motherhood, highlighting how every being in the universe relies on a mother's warmth for nourishment and growth. Just as no child can thrive without a mother's care, the universe, too, depends on the Sun and Moon for its existence. Thus, the bosoms of Parasakti are metaphorically represented as the Sun and Moon.
3. Parasakti, the creator of the universe, gives birth to all beings, including the Sun and Moon, which are also her children.
4. Just like a child is born, trees, plants and vines sprout new shoots and sprout. If they are to sprout, they need both heat and chillness. When only sun shined, the plants will all die because of heat; the trees will not sprout; hence cooler rays are also essential in the form of springs and summer seasons which appear alternately.

5. The trees and plants are essential as they provide oxygen for all other living beings. The plant needs Sunlight for photosynthesis process. Photosynthesis is the process by which plants use Sunlight, water, and carbon dioxide to create oxygen and release them.
6. Unless the trees and plants release oxygen, it will become difficult for the living beings to survive. Without heat from the Sun, earth will also freeze.
7. The animals too, need plants for food. Thus, Sun becomes essential for survival of living beings comparable to a mother who is needed for nourishing the child.
8. While Moonlight is not directly essential for human survival like Sunlight is, it plays a vital role in regulating the natural rhythms of both plants and animals, including humans, by providing a subtle light during the night, The cool light influences various biological processes, growth of plants and animal behavior which is tied to lunar cycles. The flowers of plants need Moonlight to bloom and we need plants for our food.
9. This makes it clear that just as a mother nourishes her child, the Sun and Moon release their rays to sustain all living beings in the universe. Hence in this sloka they have been described as the bosoms of Parasakti as an analogy; the real Sun and the virtual Moon are conceptualized as bosoms.
10. Siva can realize his Self only in Sakti, who acts like a mirror to him. Sakti is the power doership of Siva. It is said that if the ultimate reality is to be merely Siva, he would become inert. The Brahman (who is in the form of Sadasiva- combination of Siva and Sakti) cannot remain

inert. Though Siva continues to be inert, Sakti, the power holder of Siva acts as the energetic force in creation, sustenance and dissolution of the universe. Therefore, Siva without Sakti or Sakti without Siva becomes torpid.

11. The two most important aspects of Brahman are consciousness and bliss. The consciousness referred is nothing but the domain of Sakti. That is why it is said that Sakti is the primordial and latent energy of Siva. Sakti exists along with Siva and cannot be separated; hence they are known as the parent of the universe. The inner meaning of this sloka is that only when both of them are in a state of bliss, will this universe also be in a state of bliss.

12. Many of the slokas in Soundaryalahiri describes the beauty of various parts of the goddess in detail. Outwardly many may appear unpleasant to read. However true devotees read the slokas from the angle of the child of Parasakti, whose beauty excels Samudrikalakshana.

13. Adi Sankara was a perfect gnani. He has only described the vision in which both Parasakti and Parameswara appeared when he was meditating.

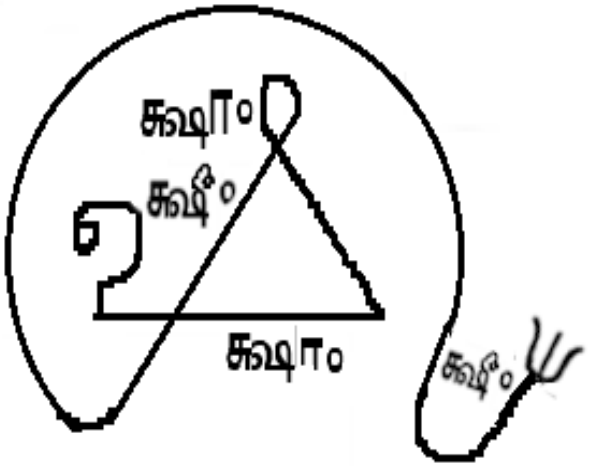
14. Since Parasakti is the mother of the universe, just as a newborn child admires the beauty of their mother within their mind, without knowing what it is, Adi Sankara has also described the beauty of the mother from the angle of a new born child of Parasakti.

-35-

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ।
त्वमेव स्वात्मानं परिणमयितुं विश्ववपुषा
चिदानन्दाकारं शिवयुवति भावेन बिभृषे ॥

Manastvam vyom tvam marudasi marutsarathirasi
tvamaapastvam bhumistvayi parinatayam na hi param ।
tvamev svatmanam parinamayitum vishvavapusha
chidanandakaram shivayuvati bhaven bibhrushe ॥

Chanting this sloka 1,000 times a day for 45 days may lead to a cure the tuberculosis disease



Oh Parasakti

You appear as Mind tattva in ajna chakra, as ether in visuththi chakra, as air in anahata chakra, as fire in swadishthana chakra, as jala tattva in manipura chakra and as earth in prithvi chakra. You embody the state of bliss as Kameshwari, consort of Parameswara to reveal that you are the universe.

Clarification:

1. Adi Sankara reveals two aspects to us by this sloka.
2. The first aspect discuss sadaga's journey to Sahasrara chakra and enter into the world of bliss. A tree does not appear all of a sudden on its own; it need seed to sprout and then turn into a tree over period of time. Similarly, the kundalini sleeping in the form of a coiled snake is awakened by the sadagas and guided to reach Sahasrara after passing through many chakras. There, the sadaga witness Parameshwara with Parasakti in a state of bliss and enveloped in the profound joy.
3. The second aspect is about the chakras in our body which is compared to the chakras of the lotus petals, as well as the kshethras (Temple) that represent them.
    - The Mooladhara Chakra, associated with the Prithvi tattva resembles to four lotus petals and corresponds to Kalahasthi Kshetra.
    - The Swadishthana Chakra, associated with the Agni tattva, resembles to eight lotus petals and corresponds to Tiruvannamalai Kshetra.

- The Manipura Chakra, associated with the water tattva resembles to six lotus petals and corresponds Thiruvannaikaval Kshetra.
- The Anahata Chakra, associated with the Vayu tattva resembles to ten lotus petals and corresponds to the Avudaiyar Kshetra (Tiruperumthurai).
- The Vishuddhi Chakra, associated with the the Agasa (Ether) philosophy, resembles to twelve lotus petals and corresponds to the Chidambaram Kshetra.
- The Ajna Chakra, associated with the Manas philosophy resembles to two lotus petals, and corresponds to the Kashi Kshetra.
- The Sahasrara Chakra, which is the abode of Kameswari-Kameswaran and gives the state of absolute bliss resembles to thousand lotus petals.

4. Parasakti is ever eternal, pure and invisible when she is Parabrahman; she has no qualities like human or divines, she stands beyond time and one's comprehension.

-36-

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं
परं शम्भुं वन्दे परिमिलितपार्श्वं परचिता ।
यमाराध्यन् भक्त्या रविशशिशुचीनामविषये
निरालोकेऽलोके निवसति हि भालोकभुवने ॥

tavajnaachakrastham tapanshashikotidyutidharam param shambhum vande parimilitaparshvam parachita. ।
yamaradhyan bhaktya ravishashishuchinamvishaye
niralokeloke nivasati hi bhalokbhuvane ॥

Chanting this sloka 1,000 times a day for 45 days may heal various ailments.

Oh Parasakti,
I celebrate the magnificent Shiva, the other half of you, who reside in your Ajna Chakra, radiating countless beams like Sun and Moon. Those who worship you, alongside ultimate consciousness Lord Shiva with deep devotion, find themselves enter into a self-illuminating realm that goes beyond the grasp of Sun, Moon, and Fire.

Clarification:

1. This sloka indicates that Shiva resides in the Ajna Chakra, located between the eyebrows of Parasakti. The radiance from Shiva's body is many thousands of times more luminous than the combined brightness of the Sun, Moon, and Fire, illuminating the Ajna Chakra with unparalleled brilliance.
2. In addition to the radiant light emitted by Shiva, the light from Parasakti surrounds him, enhancing the overall illumination; this makes Agni, the Sun, and the Moon feel shy .
3. Shiva draws his illuminating power from Parasakti, enabling him to brighten the entire universe.
4. Whenever Parameshwara, who is with Parameshwari in the Sahasrara Chakra, receives the order to create the universe, he comes down to Ajna, stay there in the form of Isvara and creates the universe. Therefore, Ajna, as his dwelling place, is always filled with light.
5. Such an illumination can only be witnessed by those who reach the Ajna Chakra by meditation and yoga. The sadagas can perceive the brightness in Ajna because they

have liberated themselves from mental darkness and desires of the material world and move over to the spiritual land.

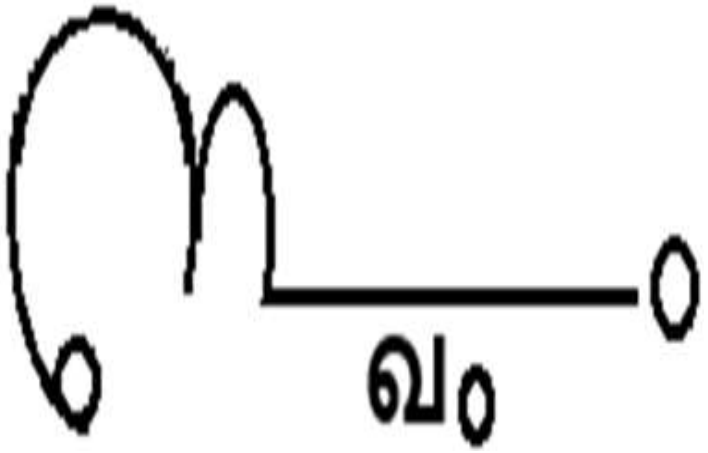
6. Only through Ajna Chakra, the sadagas will be able to reach Sahasrara, the land of liberation (moksha), where Kameswaran and Kameswari appear together; hence, the bright rays emitted from the body of Shiva's body keep the area (Ajna) illuminated beyond ones imagination.

-37-

विशुद्धौ ते शुद्धस्फटिकविशदं व्योमजनकं
शिवं सेवे देवीमपि शिवसमानव्यवसिताम् ।
ययोः कान्त्या यान्त्याः शशिकिरणसारूप्यसरणे-
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती ॥

vishuddhau te shuddhasphatikavishadam vyomajanakam
shivam seve devimapi shivasamanavyavasitam ।
yayoh kantya yantyah shashikirana sarupyasarane
vidhutantardhvanta vilasati chakoriva jagati ॥

If someone chants this sloka 1,000 times a day for 45 days, they may find themselves relieved of the fears associated with Bootha and Pretha (the souls of the departed).



Oh Parasakti,
Those who reach the Visuththi Chakra and worship you alongside your consort, Parameswara, who shines like a crystal, experience profound joy and liberation from mental ignorance, illuminated by the radiant light which you both emit, much like the sakora bird that awakens in the presence of the moon's gentle rays.

Clarification:

1. This sloka reveals that at the behest of Parasakti, Parameswara comes down to ajna chakra to create the universe; he plans the road map there, comes down further to Visudhi Chakra and create space called akasa from which every other element for the universe appears similar to how Sadasiva released Iswara, who in turn released divines along with all other celestial beings .
2. Parameswara never travel alone to different Chakras, he is accompanied by Parasakti who is his invisible partner releasing necessary powers to perform the assignment entrusted to him.
3. Visudhi Chakra is cooler because the Moon fills the space with her cool rays. There is a passing reference to a bird called sakora which awakens at the sight of the Moon and joyfully flies in the moonlight, savoring the rays it emits.
4. Similarly, once the sadagas enter visudhi chakra and get the vision of Siva-Sakthi, his ignorance vanishes and he turns into realized soul, few distance away to Sahasrara the final destination of his journey.
5. Sakora is a legendary bird described in Hindu mythology. (In Sanskrit the name of the bird is: Chakor; In Greek

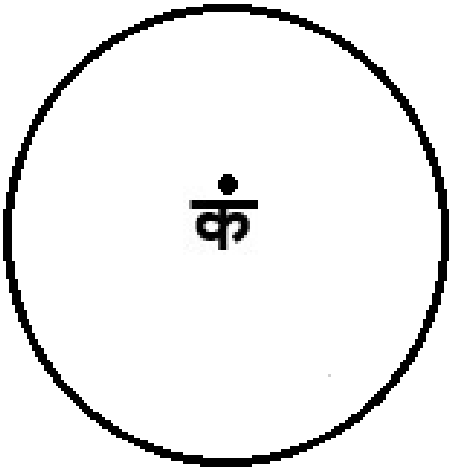
Roman the name is: Sakora). It is believed to thrive on the beams radiated from the Moon. There are several love theme folk stories connected to sakora bird and the Moon.

-38-

समुन्मीलत् संवित् कमलमकरन्दैकरसिकं
भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ।
यदालापादष्टादशगुणितविद्यापरिणति-
र्यदादत्ते दोषाद् गुणमखिलमद्भ्यः पय इव ॥

samunmilat samvit kamalamakarandaikarasikam
bhaje hamsadvandvam kimapi mahatam manasacharam ।
yadalapadashtadashagunitavidyaparint:
yadadatte doshaad gunamakhilamadbhyah pay iv ॥

If one keeps chanting this sloka 5000 times a day for 45 days the ailments of their children get cured



Oh, Parasakti
I worship you and your consort who are in the form of two unique swans in Anahata chakra, both of who embody Ashtadasa Vidya. I worship both of you, as you cleanse the minds of seekers in the Anahata chakra, much like swans discerning milk from water. You gracefully inhabit their thoughts before granting the gift of Ashtadasa Vidya to those who seek the same.

Clarification:

1. The art of eighteen ashtadasa vidya comprises of four vedas, six vedangas, and eight shastras.
2. Parameswari and Parameswara are described in the sloka as 'Hamsadndvam: (हंसद्वन्द्वंद्वं)'. 'Hamsa' refers to the swan. The first two letters 'Ham' in the word 'Hamsa' refer to male Shiva, the letter 'S:' refers to Parasakti. Therefore, the word 'Hamsa:' refers to Parameswari and Parameswara.
3. The six elements of the vedas make up to vedangas. The vedangas are very important for understanding the vedic sounds and letters and put them to correct usage. The vedangas play an important role in the teaching of the vedas.
4. Swans are often seen swimming or floating in water bodies where lotus flowers bloom, as they rely on the lotus for their nourishment. Their long and graceful necks allow them to dive deep into ponds and lakes to retrieve the tender edible roots of the lotus plant, which they consume for survival. In the Himalayan regions, the area where swans are observed floating is called Manasaras, where the river Sarayu flows down from the river Manasa.

5. So why should the two divines be compared to that of swimming swans in a pond in this sloka? When the sadhakas reach anahata chakra, their mind will be filled with only Parameswari and Parameswara, though some impurities in mind attempt to disturb them. Realizing the seriousness of the sadhaka's spirited attempt to reach the state of bliss, like swans, the twin divines dwelve deep into the floating thoughts and feelings of the sadhaka and pull out the impurities to make them continue the journey towards sahasrara. Hence this philosophical comparison has been made in this sloka.

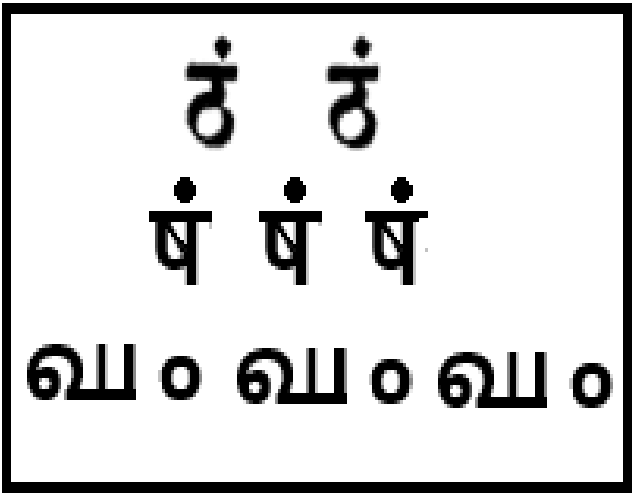
6. Of all the chakras in human body, the most important one is anahata chakra situated in the region around ones' heart. It is also likened to kalpa tharu tree which is wish fulfilling tree.

-39-

तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं
तमीडे संवर्तं जननि महतीं तां च समयाम् ।
यदालोके लोकान् दहति महति क्रोधकलिते
दयार्द्रा या दृष्टिः शिशिरमुपचारं रचयति ॥

tav svaadhishthane hutavahamadhishthay niratam
tamide samvartam janani mahatim tam ch samayam।
yadaloke lokaan dahati mahati krodhakalite
dayaardra ya drushtih shishiramupacharam rachayati ॥

If one keeps chanting this sloka 5000 times a day for 45 days—unwanted nightmares will end



Oh Parasakti,
I worship you who manifest as Sammartini along with your Rudra or Kalagni or Samvartha, presiding over agni tattva in swadishthana chakra surrounded by eight lotus flower petals. At which time, Samvartha burnt the universe with anger, your compassionate glance brought smoothing calm to ease those feelings.

Clarification:

1. Most of the slokas reveal that both Parameswara and Parameswari are inseparable partners, and are seen in each of the chakras in one body. Therefore, the sadhakas who aspire to enter sahasrara chakra has to navigate through each chakra where Siva Sakthi appear in various forms.
2. In this sloka too Adi Sankara portray Parameswara as Rudra emitting fire with anger and annihilate the universe in Pralaya Kala. In the said act he is called as Kalagni and Samvartha, the one who has burnt three worlds and also as sustainer of three kinds of fire. Beyond them, he is also embodiment of supreme light as mentioned in Ajna Chakra. However, all the qualities he possessed are granted only by the same Parasakti who is an inseparable companion to him.
3. While Rudra burns the universe, Parameswari also called as Samvarthini with her merciful glance cools down the flame and recreates another universe through same Sadasiva after some time.
4. The interplay between Rudra's anger and Parameswari's compassion is illustrated in the moment when

Parameswara burned Cupid. Parameswari with her skill of love revives his life through the same Parameswara when he was in joyous mood with her.

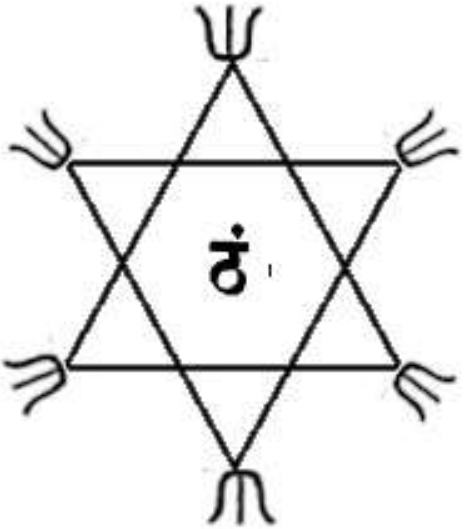
5. Thus, worship of both Siva and Sakthi in swadishthana chakra raises not only spiritual wisdom but also intellectual capacity of the mind simulteneously destroying physical body requirements.

-40-

तटित्त्वन्तं शक्त्या तिमिरपरिपन्थिस्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
तव श्यामं मेघं कमपि मणिपूरैकशरणं
निषेवे वर्षन्तं हरमिहिरतप्तं त्रिभुवनम् ॥

Tatittvantam shaktya timiraparipanthisphuranaya
sphurannanaratnabharanparinaddhendradhanusham l
Tav shyamam megham kamapi manipuraikasharanam
Nisheve varshantam haramihirataptam tribhuvanam ll

Chanting this sloka 1,000 times a day for 45 days may give good dreams and provide mental peace.



Oh Parasakti,
Your lustrous corse controverts the darkness in the manipura chakra much like the lightning illuminating storm clouds in the sky. The dark blueish chakra appears filled with vibrant colours by the sparkles and effulgence of your ornaments. In manipura chakra, I worship you in the form of Sadasiva, (which is embodiment of you and Parameswara). Oh, Parameswari, you bring soothing effect to the universe at which hour it is scorched by the wrath of Rudra during pralaya kala.

Clarification:

1. In this sloka, the manipura chakra has been celebrated as the most important chakras both for the gross body and energy body.
2. In this sloka, Parameswara has been depicted as a powerful, dark cloud which bring rain, and Parameswari, as a lightning bolt which gives the power he need. The effulgence and sparkles of the ornaments worn by her resembles to rainbow in the cloud.
3. The philosophy in this sloka is whenever Parameswara needed power, he draws it from Sakthi who responds to his call again and again to transfer him the much-needed power.
4. This illustrates that Parameswara and Parameswari are inseparable beings, making it difficult to distinguish between who is Parameswara and who is Parameswari.
5. Secondly, the most interesting question arises on the Rainbow which appears in the cloud. It appears without

showing both ends. The rainbow of colours appearing in the cloud is nothing but the bright rays emitted by the ornaments which Parasakti wear. Moreover, the Rainbow is nothing but the bow held in the hands of Parasakti which has no strings connecting both ends because the distance between both ends of the sugarcane are infinite.

6. When one meditate on Parameswara and Paramesvari in this chakra, their ignorance disappears thus allowing the sadagas to move towards the next stage of spirituality.

-41-

तवाधारे मूले सह समयया लास्यपरया
नवात्मानं मन्ये नवरसमहाताण्डवनटम् ।
उभाभ्यामेताभ्यामुदयविधिमुद्दिश्य दयया
सनाथाभ्यां जज्ञे जनकजननीमज्जगदिदम् ॥

tavaadhare mule sah samayaya lasyaparaya
navatmanam manye navarasamahataandavanatam ।
ubhabhyametabhyamudayavidhimudrishya dayaya
sanathabhyam jagnye janakajananimajjagadidam ॥

If one keeps chanting this sloka 4000 times a day for 30 days— they will be cured of the diseases in abdomen

Oh Parasakti,
In the Mooladhara Chakra, I humbly bow and meditate on dancing goddess Samaya Devi, and Maha Bhairava, both of which are you and Sadasiva. I visualise both of you dancing in joy replete with nine sringar thandavas (dances). Together, you embody the essence of both mother and father of this universe, united in a beautiful form to recreate what has been lost.

Clarification:

1. The Sadhaka desirous to reach Sahasrara meditate on Parameswara and Parameswari in various forms in each one of the chakras they pass. In mooladhara chakra Parameswari appear in the form of Samaya Devi who is Ananda Bhairavi and Parameswara in the form of Ananda Bhairava. Both of them dance together showcasing seven forms of dances called lasyas and thandavas which together express nine moods.
2. Tandava dances are associated with male, while lasya dances are associated with female. Lasya is the feminine counterpart of the masculine tandava dance and goddess Parvati is believed to have danced the lasya in response to the vigorous tandava dance performed by Lord Shiva.
3. The seven thandavas performed by Lord Shiva were:
    - Ananda Tandava
    - Rudra Tandava
    - Tripura Tandava
    - Sandhya Tandava
    - Samhara Tandava
    - Kalika Tandava

- Uma Tandava

4. Similarly, the seven lasyas performed by goddess Parvathi were:
    - Suthta Lasyam
    - Desi Lasyam
    - Prerana Lasyam
    - Prerangana Lasyam
    - Kundalini Lasyam
    - Dandika Lasyam
    - Kalasa Lasyam
5. The nine moods associated with the thandavas and lasyas of Lord Shiva and his consort Parvati are:
    - Shringara (love/attraction),
    - Hasya (laughter/comedy),
    - Karuna (sorrow/compassion),
    - Raudra (anger),
    - Veera (heroism/courage),
    - Bhayanaka (terror/fear),
    - Bibhatsya (disgust),
    - Athputha (surprise/wonder).
6. In order to recreate the universe which was destroyed by Kalagni during pralaya, both Parameswara and Parameswari don the role as mother of universe- Samaya Devi and as Anandha Bhairava- father of universe, and perform combined dance in mooladhara chakra.
7. The first 41 slokas are referred to as Ananda Lahari, while the subsequent 59 slokas are known as Soundaryalahiri. The term "Ananda" translates to 'joy,' and "Lahiri" means 'waves,' so Ananda Lahari signifies 'waves of joy.' In Soundaryalahiri, "Soundarya" means 'beauty,' and "Lahiri" again means 'waves,' resulting in the meaning 'waves of

beauty.' The initial 41 slokas include mantra scriptures and methods of worship, and it is believed that these slokas were directly imparted to Adi Sankara by Lord Shiva.

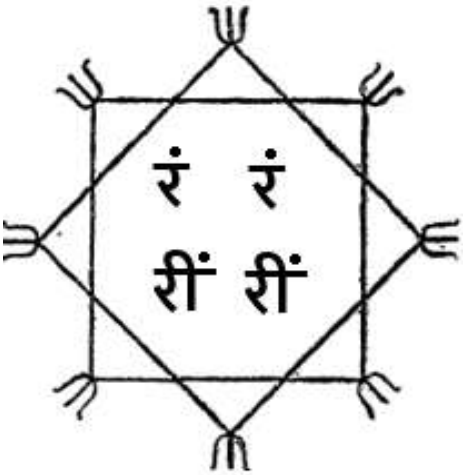
8. In a similar vein, the remaining 59 slokas, starting from Sloka No. 42, have been composed by Adi Sankara. This part is known as Soundaryalahiri. The slokas from No. 42 celebrate the beauty of Parasakti, with "Soundarya" meaning beauty and "Lahiri" referring to a text.

-42-

गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ।
स नीडेयच्छायाच्छुरणशबलं चन्द्रशकलं
धनुः शौनासीरं किमिति न निबध्नाति धिषणाम् ॥

gatairmanikyatvam gaganamanibhih saandraghati
tam kiritam te ham himagirisute kirtayati yah ।
sa needeyachayacchhuranashabalam chandrashakalam
dhanuh shaunaasiram kimiti na nibadhnati dhishanam ॥

If one keeps chanting this sloka 1000 times a day for 45 days— he will be freed of water borne diseases



Oh Parasakti,
Oh, daughter of Himavan, the king of the snow-capped mountains, the golden diadem adorned by you with stunning gems radiate brilliant rays, even more intense than twelve suns. The vibrant light from your diadem creates the enchanting illusion for the Sadhaka that the moon has conjured a beautiful rainbow upon your crown.

Clarification:

1. This sloka feature the beauty of the golden diadem fitted with rare gems that rests upon Parasakti's head. She embodies elegance and grace.
2. Among the celestial beings, exists a group known as 'Dvada Sathityaal.' Lord Surya has manifested himself in twelve forms, each representing a different month in the universe. These twelve Suns are referred to as 'Dvada Sathityaal,' shining uniquely in their respective months.
3. Since the twelve Suns, known as 'Dvada Sathityaal,' could not see Parasakti's glimpse from close quarters, they transformed into precious gems and adorned her diadem, allowing them to worship her perpetually. This transformation of the Suns into gems on her golden diadem is beautifully depicted in this sloka.
4. When the diadem for Parasakti was crafted and the gems were studded, the twelve Suns, in their gem forms, were affixed to her diadem. This allowed them to remain close to her, enabling them to worship her intimately.
5. It is said that the Moon plays a role in creating a rainbow of colors on Parasakti's diadem. A bright white ring

suddenly appears around the Moon, and when it touches the diadem worn by the Goddess, it creates a vibrant rainbow.

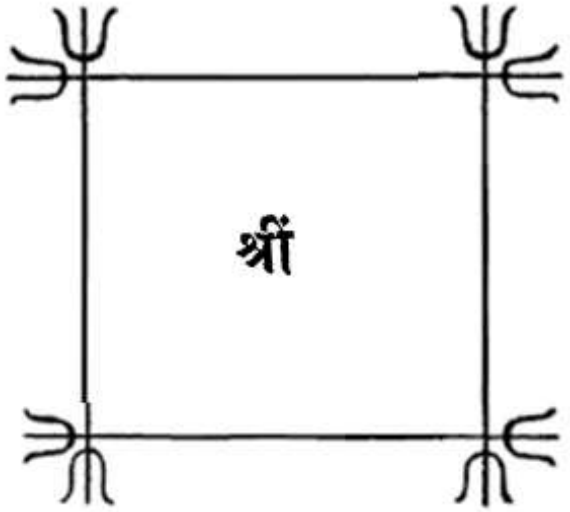
6. When Sun and the Moon had to struggle in various ways to draw nearer to Parasakti how can the sadagas easily merge at her feet?
7. This sloka teaches that to merge into the feet of Parasakti, the sadagas must meditate on her intensely and with utmost devotion.

-43-

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवरवनं
घनस्निग्धश्लक्ष्णं चिकुरनिकुरुम्बं तव शिवे ।
यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन् मन्ये वलमथनवाटीविटपिनाम् ॥

Dhunotu dhvantam nastulitadalitendivaravanam
ghanasnigdhashlakshnam chikuranikurumbam tav shive ।
yadiyam saurabhyam sahajamupalabdhum sumanso
vasantyasmin manye valamathanavativitapinam ॥

If one chants this sloka 1,000 times a day for 45 days, they may experience victory in their endeavor, improved health, and enhanced attractiveness.



Oh Parasakti,
The sweet scent smell coming out of your delicate, silky hair is reminiscent of the enchanting smell of Blue Lilies in the forest. May your grace illuminate our minds and dispel the shadows of ignorance. It appears that the the blossoms from Lord Indira's Garden have nestled in your beautiful locks, gifting you with a natural aroma.

Clarification:

1. This sloka beautifully describes how the lock of hair of Parasakti has natural fragrance. Compiled by Adi Sankara over a thousand years ago, it draws comparisons between her hair and various flowers that bloom in a dense forest, each emitting their own delightful smell. Adi Sankara compares the fragrance of Parasakti's hair with the smell emanated by enchanting Nilotbhava flowers. He further notes that the plants and trees nurtured in Devendra's garden have nestled in her locks, giving captivating natural aroma.
2. While this is one interpretation of the sloka, another significant aspect addresses dispelling the internal darkness, which is one's ignorance. This darkness is likened to the dark locks of Goddess Parvathi, while the fragrance of her hair represented the awakening of spiritual thoughts in a mind clouded by ignorance that hindered one's spiritual journey. This transformation is akin to the sky brightening at sunrise illumining the universe.
3. In the Shiva Purana, there is a story about a dispute between a poet named Nakeeran and Lord Shiva

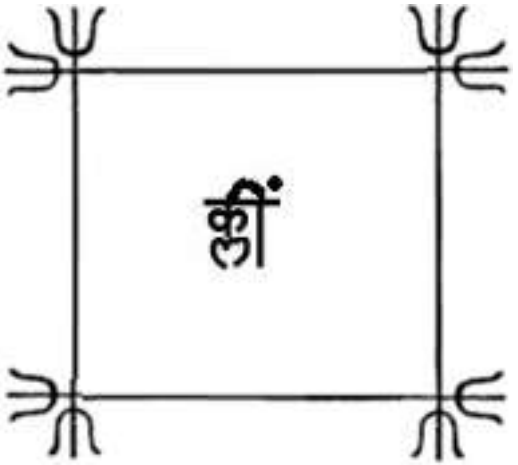
regarding whether the fragrance of Parvathi's hair was natural or derived from the flowers she adorned over her locks. Ultimately, the debate remained unresolved, and Nakeeran faced the consequences of Lord Shiva's wrath, leading him to be reborn to atone his transgression. He was reborn as Bhaskararayar and eventually attained salvation.

-44-

तनोतु क्षेमं नस्तव वदनसौन्दर्यलहरी-
परीवाहस्रोतःसरणिरिव सीमन्तसरणिः ।
वहन्ती सिन्दूरं प्रबलकबरीभारतिमिर-
द्विषां वृन्दैर्बन्दीकृतमिव नवीनार्ककिरणम् ॥

tanotu kshemam nastav vadanasaundaryalahari
parivahasrotah saraniriv simantasaranih ।
vahanti sinduram prabalakabaribharatimir
dvisham vrundairbandikrutamiv navinarkakiranam ॥

If one keeps chanting this sloka 1000 times a day for 12 days— diseases will disappear



Oh Parasakti

The vermillion dot touching the parted hairline above your forehead adds up billows of beauty to your face; it appears that it has been imprisoned between the dense mass dark hair split midway; the split in your hair appears like a rivulet; may they bless us.

Clarification:

1. The women would style their hair by parting it into two sections, creating a narrow blank space from the forehead to the middle of the head. They would then place a sizable dot of vermilion or blood red on their forehead, gently touching the white narrow space.
2. The vermilion dot, positioned along the part in the hair, seems to be confined within that space. This tradition of placing the dot on the forehead and along the hairline is known in Sanskrit as 'Seemanta Sarani', which translates to 'Vagidu' in southern languages, referring to the dividing line in the hair.
3. In this sloka, Adi Sankara likens the vermilion dot near the parted hair to a rising sun that brightens the mind, while the thin, dim coloured line of hair resembles a rivulet overflowing with water.
4. The philosophical interpretation of the 'rivulet' suggests that the waves of darkness from the mind flow out like a stream. The dark hair on Parasakti's head symbolizes Maya, which originates from her essence.
5. The sloka states that both the vermillion dot and the dividing line on head add ocean of beauty to her face and is beyond ones comprehension. Placing vermilion

on the forehead is a symbol of auspiciousness. Parasakti indeed has the most beautiful face with which no comparison can be drawn. She has thick and dark lock of hair which is parted in the centre causing a line.

-45-

अरालैः स्वाभाव्यादलिकलभसश्रीभिरलकैः
परीतं ते वक्त्रं परिहसति पङ्केरुहरुचिम् ।
दरस्मेरे यस्मिन् दशनरुचिकिञ्जल्करुचिरे
सुगन्धौ माद्यन्ति स्मरदहनचक्षुर्मधुलिहः ॥

araalaih svabhavyadalikalabhasashribhiralakaih
paritam te vaktram parihasati pankeruharuchim ।
darasmere yasmin dashanaruchikinjalkaruchire
sugandhau madyanti smaradahanachakshurmadhulihah ॥

If one keeps chanting this sloka 1000 times a day for 12 days— Their prophecy will turn true.

Oh Parasakti,

The way your hair beautifully frames your visage truly enhances your natural beauty. While some may not fully recognize the elegance of a lotus flower, your radiant smile, showcasing your lovely teeth, undeniably adds to your charm in a similar way. It's no wonder that the mesmerizing gaze of Siva, which once captivated Cupid, seems to hover around you, much like bees are drawn to a stunning lotus.

(Clarification:

1. In most of the Sanskrit literary works, the beauty of the woman, especially their face is compared to either lotus or Moon. This sloka is no different to them. Parasakti's facial beauty is beyond one's comprehension and therefore her face has been compared to a blooming lotus flower over which the honey sucking bees' black in color whirl around to take out honey.
2. Though the honey sucking black bees do not actually swarm around her face, Adi Shankara vide this sloka expressed that the natural beauty of the curly hair above her forehead resembled to that of bees swarming over the flowers.
3. The second aspect of her facial beauty is her gentle smile; when she smiled, the brilliance of her teeth appeared like white stem within the petals of freshly bloomed lotus enhancing her beauty. Bees have been compared to eyelashes alongside her curly hair over head.
4. The third aspect is how the young bees, which hover around the lotus are compared to the eyes of Siva. The

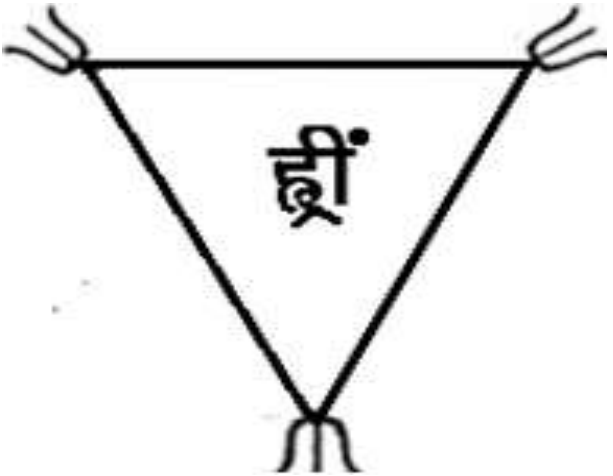
sloka says that even Siva's eyes, which burnt Cupid, is attracted by her beautiful face and rovers around her all the time.

-46-

ललाटं लावण्यद्युतिविमलमाभाति तव य-
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम् ।
विपर्यासन्यासादुभयमपि संभूय च मिथः
सुधालेपस्यूतिः परिणमति राकाहिमकरः ॥

lalatam lavanyadyutivimalamabhati tav ya
ddvitiyam tanmanye makutaghatitam chandrashakalam
l viparyasanyasadubhayamapi sambhuya ch mithah
sudhalepasyutih parinamati rakaahimakarah ll

The childless couple when chant this sloka 1000 times a day for 45 days, they will be blessed with children



Oh Parasakti,
Your beautiful and glowing forehead, the effulgence of beauty, reminiscent of the lower half of a crescent moon, pairs beautifully with your diadem, which symbolizes the upper half. Together, these elements these elements create a complete and enchanting image, much like a full moon, as if it secretes ambrosia.

Clarification:

1. Generally, the beauty of a woman's face is often likened to the graceful curves of a crescent moon.
2. The Diadem worn by both Parasakti and Parameswara appears like a crescent moon. Ashtami which falls on the eighth day of the waxing moon phase, only half of the moon is visible, resembling the upper part of a crescent.
3. The gentle curve of Parasakti's face, from her eyebrows to her chin, reflects the lower half of the moon.
4. In this sloka Adi Sankara expresses that after the seventh day following Ashtami, much like the full moon appearing in the night sky, the entire face of Parasakti, adorned with a crescent moon on her diadem, radiates like a full moon, secreting ambrosia.
5. A story beautifully illustrates the significance of this sloka. Many centuries ago, in Tamil Nadu, then known as Thondamandalam, there lived a scholar named Ratna Keda Dikshitar, originally named Srinivasa Dikshitar. He was a distinguished scholar and served as the court scholar for a king named Surappa Nayakar, though he was affectionately known as Ratna Keda Dikshitar. Kamakshi Devi is none but an aspect of Parasakti. Every

day, Ratna Keda Dikshitar would recite a sloka from Soundaryalahiri and worship Parasakti, also known as Kamatchi Amman. During his prayer, Parasakti would appear before him, her face resembling the full moon.

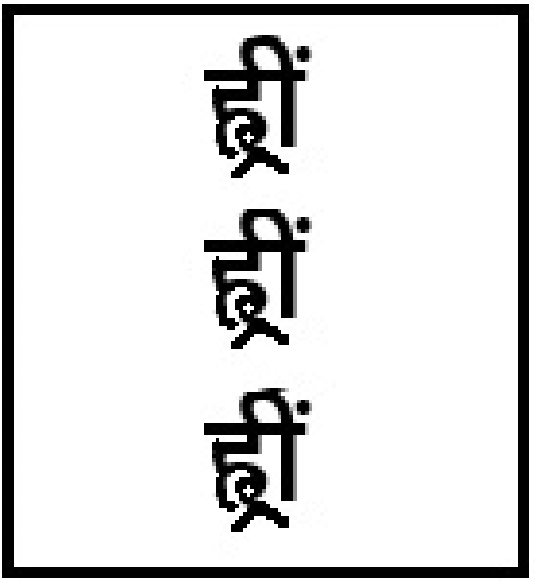
6. Once, he traveled to Thondai Nadu, which was ruled by King Chinna Bomma Raja in the early 15th century. Ratna Keda Dikshitar participated in a debate at the King's royal court. Suddenly, the King inquired about the thithi on the day of their debate. Ratna Keda Dikshitar confidently answered that it was 'Full Moon thithi.' Laughter erupted, as it was actually Amavasya thithi that day.
7. Feeling embarrassed, Ratna Keda Dikshitar closed his eyes for a moment and envisioned Kamakshi Amman, who appeared as a full moon. Upon opening his eyes, he declared to everyone that the moon would surely appear that night, affirming his statement. The King and the others waited until nightfall. To everyone's astonishment, on the day of Amavasya when the moon does not appear, Parasakti manifested as a full moon in the sky. Those who had mocked Ratna Keda Dikshitar bowed their heads in shame and sought his forgiveness.

-47-

भ्रुवौ भुग्ने किंचिद्भुवनभयभङ्गव्यसनिनि
त्वदीये नेत्राभ्यां मधुकररुचिभ्यां धृतगुणम् ।
धनुर्मन्ये सव्येतरकरगृहीतं रतिपतेः
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तरमुमे ॥

bhruvau bhugne kinchidbhuvanabhayabhangavyasanini
tvadiye netrabhyam madhukararuchibhyam dhritgunam l
dhanurmanye savyetarakaragrihitam ratipateh
prakoshthe mushtou ch sthagayati nigudhantaramume ॥

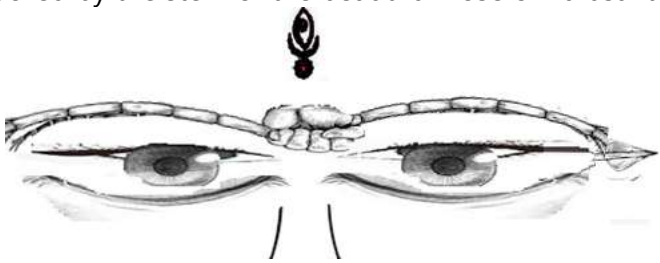
If one keeps chanting this sloka 1000 times a day for 25 days, they will find success in all their endeavors



Oh, Parasakti,
At each moment of the day, you are dispelling the fears from us; your pair of arched eyebrows on your visage appear like bow made of sugarcane; dark eyes appear like string of the bees extending upto the ears; the stem of nose nestled between eyebrows resembles like Cupid's fist as he holds the bow in his left hand.

Clarification:

1. In this sloka, Adi Sankara refers to Parasakti as Uma, highlighting that Uma, Parvati, and Parameswari are different names for the same divine energy. Here, Uma symbolizes the glory of Lord Shiva.
2. The Sloka beautifully describes the elegance of Parasakti's eyebrows, comparing their graceful curves to the two halves of a sugarcane bow held by Cupid. Her radiant eyes extend towards her ears, resembling like streams of beetles, much like the strings of Cupid's bow.
3. Similar to how Cupid's fist blocking the mid part of the bow, the space between the eyebrows (nose area) is blocked by the stem of the beautiful nose of Parasakthi



4. When viewed from a distance, the bow held in the left hand of Cupid conceals its middle section. Adi Sankara

draws a comparison to the eyebrows on either side, which are obscured by the nose.

5. Uma and Parvati are two names for the same goddess, who is the consort of Shiva, the Hindu god. She embodies primordial feminine cosmic energy and is regarded as the supreme goddess. Some even refer to Goddess Uma as Goddess Durga. Parvati is known by over 10,000 names, but she is primarily recognized as Parasakti (also known as Goddess Parvati). In the Vedas, Upanishads, and Puranas, the name 'Uma' is frequently mentioned.
6. The story of Uma is truly captivating. Once, King Janmejaya asked Vyasa Muni, 'If Maha Shakti, the greatest power in the universe and embodiment of all divines, exists, why should we worship various deities? Can we not focus our worship on just one divine? Who is Maha Shakti and where does she reside?' In response, Ved Vyasa shared a short story.
7. He recounted a tale where self-conceited demons and asuras waged a war against the gods, a conflict that lasted over 1,000 years. The gods struggled to overcome the demons, and as the battle continued, both sides feared that the universe might be destroyed by the weapons used in the war. Observing this dire situation, Maha Shakti not only provided the gods with renewed strength but also manifested as Yakhshani to assist them in battle, ultimately defeating the demons, who were either killed or forced to retreat to the netherworld (Patala Loka). The celestial beings were grateful but puzzled about how they suddenly gained the strength to triumph in the midst of such a fierce conflict. Ved Vyas paused for a moment before continuing, 'Actually, Parasakti, also known as

Maha Sakti, descended onto the battlefield in the form of a Yakhshani, radiating a brilliance akin to thousands of suns, to assist the gods. This Yakhshani was none other than Uma Devi, whose identity was unknown to the celestial beings around her.

8. When the war concluded, the gods decided to approach the Yakhshani to learn more about her. Agni, the God of fire, approached her and introduced himself, expressing his power to incinerate the entire world. The Yakhshani placed a straw before him and said she would reveal her identity if he could burn it. Despite exerting all his energy, Agni was unable to ignite the straw and returned feeling disheartened.
9. Next, Vayu visited the Yakhshani, who politely inquired about his credentials. Filled with pride, Vayu responded that he was known as Vayu Deva and that all the powers to uphold the Universe resided within him. Once again, the Yakhshani placed the same straw before him and challenged him to move it as quickly as he could. However, despite his best efforts, Vayu also failed and returned, feeling dismayed.
10. Not understanding who the Yakhshani was, they sent Devendra to seek her out. Unfortunately, before he could arrive, she vanished. After this setback, Devendra sincerely and wholeheartedly surrendered to Parasakti, seeking her guidance to unravel the mystery of the Yakhshani.
11. Days passed as he meditated for answers. One day, a brilliant light, the radiance of a thousand suns, enveloped his meditation space, and a beautiful woman appeared, displaying four mudras with her four hands. Goddess

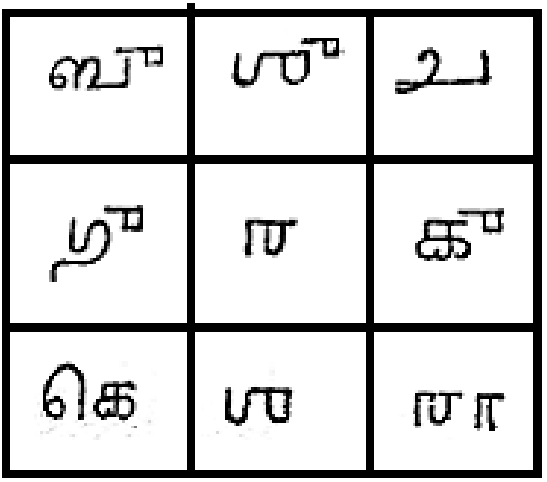
Uma, emerging from the dazzling light, revealed that she was Uma, another form of Parvati—Maha Maya or Maha Sakti—who had come in the form of Yakhshani to save the Gods who were struggling in the battle. Moved by the story, King Janmejaya expressed his reverence to Ved Vyasa and departed.'

-48-

अहः सूते सव्यं तव नयनमर्कात्मकतया
त्रियामां वामं ते सृजति रजनीनायकतया ।
तृतीया ते दृष्टिर्दरदलितहेमाम्बुजरुचिः
समाधत्ते संध्यां दिवसनिशयोरन्तरचरीम् ॥

ahah sute savyam tav nayanamarkaatmakataya
triyamam vaamam te srijati rajaninayakataya . trutiya
te drushtirdaradalitahemaambujaruchih samadhatte
sandhyam divasanishayorantaracharim ॥

If one keeps chanting this sloka 1000 times a day for 9 days—adverse effects of Navagraha will get removed



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Oh Parasakti

Your right eye, representing the brightness of the Sun, brings light to the day; your left eye, embodying the gentle glow of the Moon, offers a calming effect to the universe. Oh, Devi, your central eye brings peace to the universe, resembling the radiant beauty of a golden lotus.

Clarification:

1. In this sloka, Adi Sankara emphasizes several important aspects. Firstly, he reaffirms that both the Sun and the Moon represent the eyes of Parasakti.
2. The second aspect is that Parasakti possesses three eyes; this is because she is one half of Parameswara who has three eyes.
3. The Sun and the Moon play vital roles in energizing the Universe or allowing it to rest, both of which are essential for sustaining life. Adi Shankara illustrates this by comparing her eyes to four periods: daylight, night, dawn, and dusk. The brief moments of moonlight before sunrise and sunlight before sunset serve as transitions, blending these two periods together.

4. Adi Sankara beautifully illustrates the eyes of Parasakti by likening them to the moments of dawn and dusk. He describes how her eyes opening and closing resemble the lotus flower, which blooms in the morning light and closes its petals as evening falls. She is revered as Sandya Devi during the dawn and as Saya Devi during dusk.
5. In this sloka, the third aspect focuses on the state of the Sadhaka who meditates on her. The two eyes of Parasakti, representing the Sun and Moon, either activates the mind or deactivate it by leading it into a deep, restful state, guiding the consciousness of the Sadhaka. As the Sadhaka meditates, their mind gradually elevates to higher planes. Their ignorance, akin to darkness in night dissipates, replaced by the illuminating rays of understanding, comparable to day, awakens the Sadhaka's mind and free it from ignorance.
6. With the third eye, Parameswara, in the form of Rudra, brings about the dissolution of the universe during pralaya kala. In contrast, the compassionate Parameswari uses her third eye to recreate the universe, which embodies the three gunas: rajas, sattva, and tamas. Each guna corresponds to a divine aspect—Brahma, who embodies rajas; Vishnu, who represents sattva; and Rudra, who symbolizes tamas—fulfilling the essential functions of creation, sustenance, and dissolution.

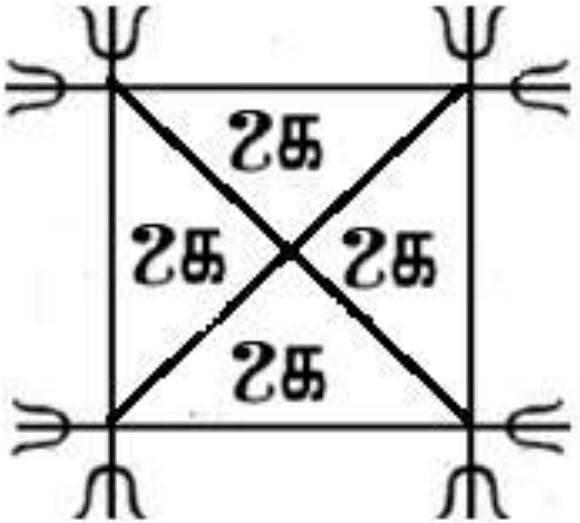
7. That is why Adi Sankara has philosophically compared the twilight periods as the 'time before the destruction of the universe' and 'time before the emergence of the universe'.
8. If Parasakthi were to close her eyes, the entire universe would face termination; this is why she keeps her eyes half-open, even at dusk and dawn. Her two eyes represent the moon and the sun, ensuring that one remains open even during the night, watching over the universe. This is the reason the universe continues to exist until she finally closes both her eyes, which happens only when the destined pralaya kal arrives.

-49-

विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयैः
कृपाधाराधारा किमपि मधुराभोगवतिका ।
अवन्ती दृष्टिस्ते बहुनगरविस्तारविजया
ध्रुवं तत्तन्नामव्यवहरणयोग्या विजयते ॥

vishala kalyani sphutaruchirayodhya kuvalayaih
krupadharadhara kimapi madhurabhogavatika ।
avanti drushtiste bahunagaravistaravijaya
dhruvam tatannamvyavaharanayogya vijayate ॥

If one keeps chanting this sloka 1000 times a day for 10 days— it will help them discover hidden treasures



Oh, Parasakti,
Your wide-open eyes are comprehensive, auspicious and dazzling; they surpass the beauty of blue lilies besides emanating compassion; they have inexplicable charm and beauty that gives feelings of bliss. You are the sole savior of the universe, shining brighter than countless cities, each with its own unique qualities.

Clarification:

1. The virtuous women represent eight glances. In this sloka, the eight glances of Parasakti are described. It is said that Parasakti used these eight glances to defeat her enemies while standing in eight cities, each symbolizing a different glance. Therefore, those who meditate on her are encouraged to focus on these eight glances of Parasakti during their practice.
2. The philosophical meaning of this sloka on the eight glances of Parasakti are as below:
    - When her eyes were wide open she is referred as Visala;
    - when her glance displayed auspiciousness, she is referred as Kalyani;
    - when her glance was more beautiful than the blue lotus (Blue Lilies) flower, she is referred as Ayodhya;
    - when her glance displayed mercy she is referred as Tara;
    - whenever she displayed indescribable beauty, she is referred as Mathura;

- the glance that reflect friendship is referred as Bhogavati;
- because she protects the universe with the gaze of her eyes, she is referred as Avanti;
- and when her glance was in half closed eyes she is referred as Vijaya.

She perhaps released those eight glances in eight cities, hence believed she resides in those cities. While cities of Ayodhya, Mathura and Avanthi are still found, the other cities remain unidentifiable.

3. The eight glances of chaste women (samudrika lakshana) are listed below:

- expanded eyes,
- sluggish look,
- melodic look,
- romancing glance,
- tranquilizing look
- and half-closed eyes look

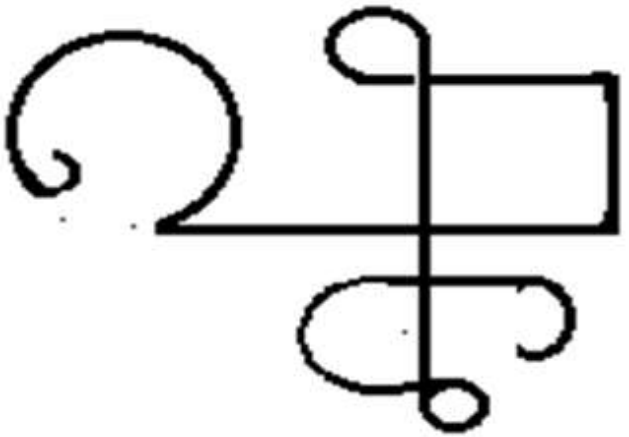
Adi Sankara believes that these eight glances are included in the eight glances of Parasakti).

-50-

कवीनां संदर्भस्तबकमकरन्दैकरसिकं
कटाक्षव्याक्षेपभ्रमरकलभौ कर्णयुगलम् ।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वादतरला-
वसूयासंसर्गादलिकनयनं किंचिदरुणम् ॥

kavinam sandarbhastabakamakarandaikarasikam
katakshavyakshepabhramarakalabhou karnyugalam।
amunchantau drushtva tav navarasaasvadatarla-
vasuyasansargadalikanayanam kinchidarunam ॥

If one keeps chanting this sloka 1000 times a day for 5 days— they would get cured of dreaded diseases like small and chicken pox



Oh Parasakti

Just as bees gather honey from newly bloomed flowers, the songs and poetic slokas/chants/hymes emotionally rendered by the poets delight your pair of ears. While the two bee-like eyes too sink in the waves of delight, the third eye on your forehead turns red out of jealousy.

Clarification:

1. Parasakti's honey bee like beautiful black eyes attentively glance at the ears, which absorb the sweet nectar of music flowing from the poets who pour their hearts and souls into their songs, rhymes, and chants in her honor. It is not the composition of words alone that release waves of emotive feelings the vocal talent transform the poetic compositions into waves of sweet nectar.
2. Since Parasakti embodies the throat chakra in the form of Saraswati, she herself grants this talent to the reciters to express her feelings by their sweet and melodious voices. While reciting, the reciter channel their minds and souls into the music in their fully charged mood. The brain stem fluid secreted from the brain, flows down through the throat, making their voices so melodious that it touches the hearts of those who listen. Adi Sankara has subtly addressed this concept in his sloka.
3. When the reciters passionately deliver their songs, the ears and beautiful eyes of Parasakthi listen them intently, while the third eye, watching them, feels a pang of jealousy and turns red. Lord Shiva's third eye, when it turns red and opens, can annihilate the universe. In

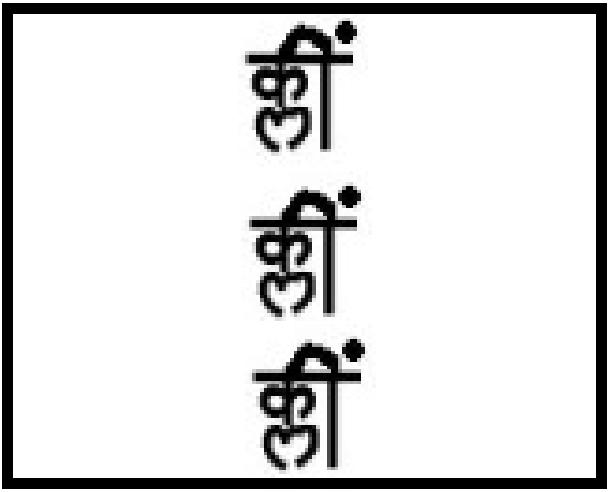
contrast, when Parasakti's third eye turns red and opens, it radiates only compassion and love for her devotees.

-51-

शिवे शृङ्गाराार्द्रा तदितरजने कुत्सनपरा
सरोषा गङ्गायां गिरिशचरिते विस्मयवती । (गिरिशनयने)
हराहिभ्यो भीता सरसिरुहसौभाग्यजननी (जयिनी)
सखीषु स्मेरा ते मयि जननी दृष्टिः सकरुणा ॥

shive shrungaraardra taditarajane kutsanapara
sarosha gangayam girishacharite vismayavati ।
harahibhyo bhita sarasiruhasaubhagyajanani
sakhishu smeraa te mayi janani drushtih sakaruna ॥

If one keeps chanting this sloka 1000 times a day for 45 days— they will be able to attract everyone



Oh Parasakti,

Your tender gaze upon Lord Shiva is full of love, reflecting your deep affection for him. In contrast, your look on others, particularly Ganga, show feelings of jealousy, resentment, and anger. You feel a sense of joy when you hear about Shiva's courageous acts, yet the sight of the snake around him fills you with fear, causing your face to flush a reddish hue, reminiscent of blooming lotuses in a pond. You appear playful and humorous with your friends, and you show compassion towards me.

Clarification:

1. The term sringar in the sloka is nothing but emotive gesture, usually expressed in the form of sensual love, romance, beauty, anger, hatred, fear, ecstasy, compassion, jealousy etc in classical Indian arts like music, dance, poetry, and sculpture depending on their concepts.
2. Adi Sankara feels that whenever Parameswari is with Parameswara, she display different forms of expressions which sink with the concepts of sringar lakshana.
3. Parameswari's inherent quality and feelings are tender and soft, hence she always keep expressing her deep love on Parameswara. The love between both Parameswara and Parameswara are deep rooted and inseparable like a word and its actual meaning.
4. However, whenever she see others with Parameswara, she is unable to accept their presence and expression of

love gets momentarily lost; her look turns different for different persons which is also one of the aspects of sringar.

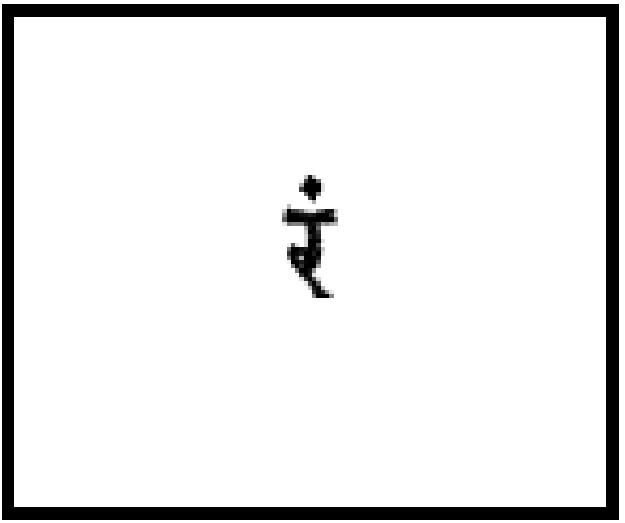
5. Whenever Parameswara, is in meditative state and his consort Parameswari is also with him in Kundalini and plays within his head, Shiva's head emits fire; hence, to balance the heat and to cool him Parameswara, the mother of rivers, goddess Ganga is seated over his head to bring down the temperature on his head.
6. However, jealousy overtakes Parameswari who hate to see the presence of Ganga over Parameswara's mattered hair. Parameswari's stress turns into anger cum jealousy. This is also another aspect of sringar.
7. Realizing that Shiva's consort Parasakti was angry with her, Ganga, who is over Shiva's mattered hair melts down and flow like a river.
8. Whenever Maharishis and other saintly figures shared the stories of how Parameswara burned Tripura—the three cities in the sky—and how he defeated the asuras, Parameswari would gaze at Parameswara with excitement.
9. She was averse to the snakes on the body of her consort which should have been adorned with beautiful ornaments instead. Frightened at the sight of the snakes, her face turns red like a lotus flower in a pond. At the same time, as and when she look at her devotees, she calms down and bless them with compassion.

-52-

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
पुरां भेत्तुश्चित्तप्रशमरसविद्रावणफले ।
इमे नेत्रे गोत्राधरपतिकुलोत्तंसकलिके
तवाकर्णाकृष्टस्मरशरविलासं कलयतः ॥

gate karnabhyarnam garut iv pakshmani dadhati
puram bhettuschittaprashamarasavidravanafale ।
ime netre gotradharapatikulottamsakalike
tavakarnaakrushtasmarasharavilasam kalayatah ॥

If one keeps chanting this sloka 1000 times a day for 45 days— the diseases of eye and ear ailments get cured



Oh, Parasakti,
Crest bud of the dynasty of King Himavan, your eyes extended upto the ear appear like Cupid's arrow while the eye lashes above and below appear like feathers fitted at the end of the arrow. No wonder your eyes have conquered the calm and quite mind of Shiva, the conqueror of three cities.

(Clarification:

1. Parvathi is the crest bud in the lineage of Himavan (Parvathi's father), the king of snow-clad mountains. Her eyes extended up to her ears looks like Cupid's arrow and the upper and lower fluttering eye lashes appear like feathers of a bird and part of the arrow; hence her eyes disturb the tranquillity of Siva and attracts him towards her, so says Adi Sankara in this sloka.
2. The essence of this sloka highlights the beauty of her mesmerizing eyes, rather than her physical form which cause disturbance in the serene mind of Parameswara. Her elongated eyes, nearly reaching her ears alongside the exquisite eyelashes above and below her eyes enhances her beauty. This emphasis on her eyes is significant, as many enlightened souls impart diksha to their disciples through a mere blink of eye.
3. Even the best of the sages and saints had been lured by the flutter of the eye lashes of the divine damsels as a result of which they had abandoned their penance midway and lost their connectivity with the divine on whom they prayed and meditated.

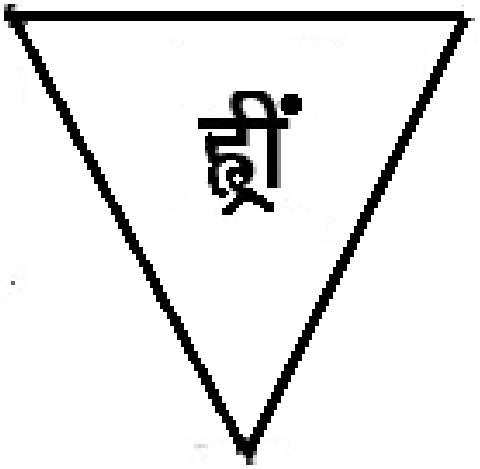
4. Just like Cupid, who disrupts the resolve of spiritual seekers by shifting their focus to sensual desires, Parameswari draws Parameswara towards her with her captivating eyes.
5. While Cupid possesses only five flower arrows of love, whenever necessary, he skilfully transforms them to resemble the enchanting eyes of Parasakti ensuring that Shiva is irresistibly drawn to her beauty.

-53-

विभक्तत्रैवर्ण्यं व्यतिकरितलीलाञ्जनतया
विभाति त्वन्नेत्रत्रितयमिदमीशानदयिते ।
पुनः स्रष्टुं देवान् द्रुहिणहरिरुद्रानुपरतान्
रजः सत्त्वं बिभ्रत्तम इति गुणानां त्रयमिव ॥

vibhaktatraivarnyam vyatikaritalilanjanataya
vibhati tvannetratritayamidamishanadayite ।
punah srashtum devan druhinaharirudranuparatan
rajah sattvam bibhrattam iti gunanam trayamiv ॥

Chanting this sloka 1,000 times a day for 45 days may help one receive the blessings of Parasakti.



Oh Parasakti,
Beloved consort of Parameswara, your splendid eyes display three different colours -white sclera, Red veins and black collyrium (a kind of dark eye paste) applied in upper and lower eyelids. The black collyrium enhances the beauty of your gaze. The three-colours-reflect Rajas, Satya and Thamas aspects, representing Brahma. Vishnu and Shiva. It appears that the triad (divines) absorbed by you into your eyes during pralaya kal, re-appears in the new universe with the same three aspects.

Clarification:

1. The beloved consort of Parameswara has striking eyes that display three natural colours. Delicate red veins weave through the white sclera, which features a dark iris, and she enhances her beauty by applying a well-mixed collyrium to her upper and lower eyelids.
2. These three colours symbolize the three gunas, each associated with a divine presence: red signifies the rajas guna, representing Lord Brahma; white embodies the sattva guna, representing Lord Vishnu; and black represents the tamas guna, linked to Lord Rudra.
3. This clearly indicates that she holds the essence of all three divines within herself, and absorb them during the universe's annihilation and bringing them forth again when a new universe emerges.
4. Adi Sankara expresses through this Sloka that the compassionate mother Parasakti orchestrates the cycle of

creation, annihilation, and re-creation of the universe through her eyes, treating it as a delightful game.

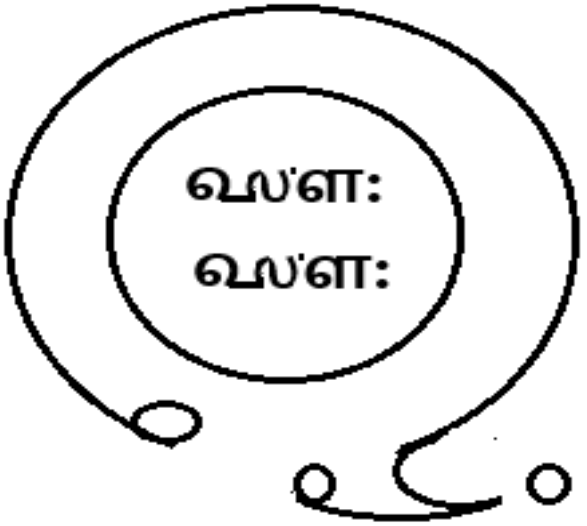
5. Through her eyes, she releases the three divines embodying the three gunas, facilitating creation, sustenance, and destruction. She finds joy in this playful act, cherishing moments alone with Parameswara after the universe's annihilation.
6. It's important to remember that during the pralaya kala, when all beings, including Brahma, Vishnu, Rudra, Yama, Kubera, Indra, and other gods, face annihilation, only Parameswara, the inseparable consort of Parasakti, remains alongside her, as they are eternally united.

-54-

पवित्रीकर्तुं नः पशुपतिपराधीनहृदये
दयामित्रैर्नेत्रैररुणधवलश्यामरुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुं
त्रयाणां तीर्थानामुपनयसि संभेदमनघम् ॥

pavitrikartum nah pashupatiparadhinahridaye
dayamitrairnetrairarunadhavalashyamaruchibhih ।
nadah shono ganga tapanatanayeti dhruvamamum
trayanam tirthanamupanayasi sambhedamanagham ॥

If one keeps chanting this sloka 1000 times a day for 45 days— their venereal diseases will get cured



Oh Parasakti,
You are deeply devoted to your consort Pasupathi, and your eyes reflect a beautiful array of colors—white sclera, with red veins, and black irises. Besides, you apply black collyrium in upper and lower eye lids. All of them resemble the sacred confluence of reddish Saraswathi called Sonapatra river, dark blueish Yamuna River and white coloured river Ganges. We trust that your compassion will cleanse us, and through your grace, all our sins will be washed away.

Clarification:

1. It is generally believed that taking bath in the sacred rivers wards off sins, especially when one takes bath in the sacred confluence of Ganges, Yamuna and Sonapatra (River Saraswathi) rivers. River Saraswathi has disappeared few hundred years ago. Although the Saraswati River has disappeared from public view, it is believed that it still runs underneath in Triveni Sangam, where three rivers meet. Along with river Ganges and Yamuna, Saraswathi river too exist invisible underneath the two rivers. Hence, Triveni Sangam is called confluence of three rivers-Saraswathi, Yamuna and Ganges.
2. Adi Sankara perhaps compare the eyes of Parasakti with that of the three rivers because the colours of the river waters resemble to the colours that appear in the eyes of Parasakti -red veins in white sclera and black Irish.
3. Adi Sankara probably believed that Parasakti who has wholeheartedly surrendered to Lord Siva called

Pasupathi, has this confluence of rivers in her eyes out of compassion for the humanity.

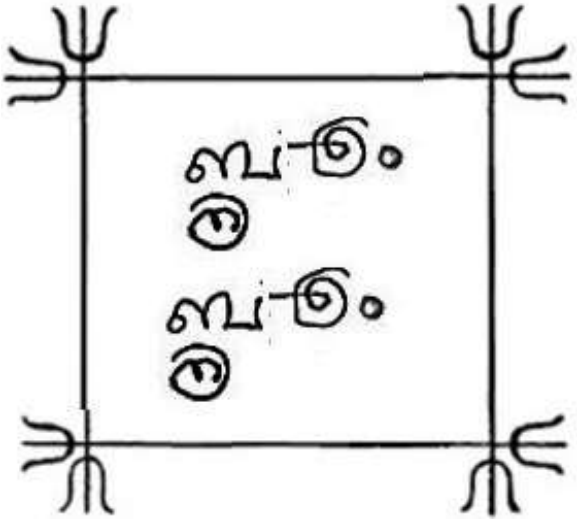
4. The colours of the water which flow in Sonapatra river appear reddish due to the reddish stones below. Ganges flow from Himalayas is said to be whitish in appearance and waters of Yamuna appear dark blueish, which is almost black in colour.
5. The Yamuna and Sone rivers are both tributaries of the River Ganges.
6. Adi Sankara may have interpreted the small red veins in the white sclera as the Saraswati River, the white sclera as river Ganges, and the dark Irish as Yamuna River.
7. River Saraswati, mentioned in ancient Indian texts, is believed to have originated in the Himalayas, flew through the northwest region. It is believed that though all the three rivers have their own confluences, all three met in Prayag in Triveni sangamam. However, due to huge earthquake which caused geological and climate changes few thousand years ago, the directions of the flow of the rivers changed; hence, it is believed that river Saraswathi has merged with river Yamuna and flew through Rajasthan.
8. However, it is believed that over several hundred years ago it has dried up, but still flowing underneath the Thar desert in Rajasthan, invisible, as its Himalayan connectivity still appears alive.

-55-

निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती
तवेत्याहुः सन्तो धरणिधरराजन्यतनये ।
त्वदुन्मेषाज्जातं जगदिदमशेषं प्रलयतः
परित्रातुं शङ्के परिहृतनिमेषास्तव दृशः ॥

nimeshonmeshabhyam pralayamudayam yati jagati
tavetyahuh santo dharanidharrajanyatanaye ।
tvadunmeshajjatam jagadidamashesham pralayatah
paritratum shanke parihrutanimeshastav drshah ॥

If one keeps chanting this sloka 2500 times a day for 45 days— enemies will be destroyed, and diseases related to sperm production will be cured.



Oh Parasakti

Daughter of Himavan, the learned say, blink of your eyes- opening and closing of the eyes- determines the dissolution and creation of the universe. Compassionate mother, I believe that your eyes are bereft of blinking even for a flash of movement to save the universe from annihilation.

Clarification:

1. In Sanskrit there are two beautiful phrases. They are coined as 'Srishti-Drishti' and 'Drishti-Srishti'.
2. Srishti-Drishti refers to what you see and Drishti-Srishti refers to act of creating what you want to see.
3. Hence the act of creating the universe by Parasakti is called as Srishti-Drishti and the same as seen by us comes under the coinage Drishti-Srishti.
4. Appearances of objects depends on our perspective. All objects are seen by us through eye lens fitted in our eyes by nature. An object may appear small to a person having good eyesight, while the same may appear larger to another with defective eyesight. Therefore, even the object we see have two different views. This is is called as 'Theory of Srishti-Drishti'.
5. When we float in the dreamland, we see different objects attracting our mind besides beautiful sceneries all around which make us believe they are real till we get up; however, everything vanishes the moment we open our eyes. When Parasakti closes her eyes, the universe annihilates showing ashes all over. When she opens her eyes, fresh universe emerges along with several natural

beauties all around. This is the difference between our outlook and that of Parasakti.

6. Therefore, Adi Sankara heaps praise on the compassion of Parasakti when he says in this sloka 'O daughter of the king of mountains, blink of your eyes- opening and closing of the eyes- determines the dissolution and creation of the universe. When your eyes are open, the world appears and survives, but the moment you close your eyes, the world disappears. I know this may be the principle of your creation and destruction.
7. You are compassionate mother who knows that even blinking of your eyelids can cause destruction of the universe ; hence our emotions are filled with enormous joy to see that your eyes are bereft of even blinking to prevent annihilation of the universe, created by you.

-56-

तवापर्णे कर्णेजपनयनपैशुन्यचकिता
निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ।
इयं च श्रीर्बद्धच्छदपुटकवाटं कुवलयम्
जहाति प्रत्यूषे निशि च विघटय्य प्रविशति ॥

tavaparne karnejapanayanapaishunyachakita
niliyante toye niyatamanimeshah shapharikah ।
iyam ch shrirbaddhachadputakavatam kuvalayam
jahati pratyushe nishi ch vighatayya pravishati ॥

If one keeps chanting this sloka 1000 times a day for 45 days— they will get freed from bondage

Oh Parasakti

Your eyelids look like blue lilies; your long eyes resemble like Sabharika fishes. Your eyes seem to reach all the way up to your ears. Afraid that your eyes might reveal secrets on them to Parasakti, the little Sabharika fishes keep staring at your eyes without blinking. Keeping their petals wide open, the blue lilies too remain awake throughout the night concerned of your eyes gossip on them. Fearing the blue lilies may gossip on her, Goddess Lakshmi, enter into blue lilies during the night period and sleep inside the flower peacefully.

Clarification:

1. This Sloka beautifully describes the allure of Parasakti's eyes, comparing them to the 'Sabharika' fish. This fish possesses a remarkable quality: it never blinks and remains alert, even at night. In a similar way, Parasakti keeps her eyes wide open, tirelessly safeguarding the universe from destruction during the pralaya kal.
2. The sloka tells that the shape of Parasakti's eyes extended up to her ears, resemble that of the Sabharika fish. The fish, fearful that her eyes might telltale their secrets, vigilantly watch over the eyes of Parasakthi without blinking even for a moment.
3. Likewise, Goddess Lakshmi, concerned about potential gossip, remains awake throughout the day, closely observing the movements of Devi's eyes. Both the Sabharika fish and Lakshmi stay alert during the day, carefully monitoring Parasakti's gaze.

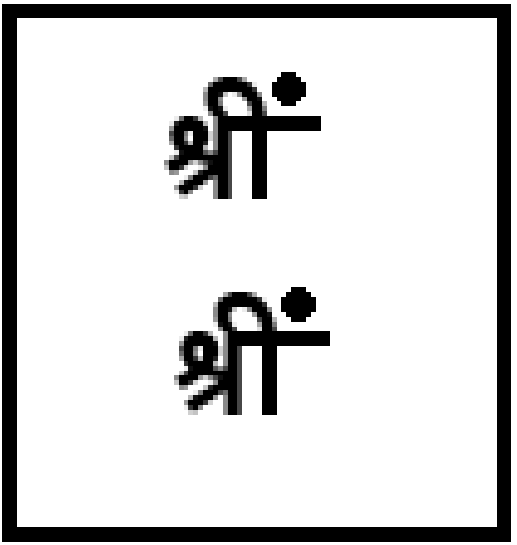
4. Earlier, it was mentioned that the beauty of Parasakti's eyelids is akin to the blue lilies known as Nilotbhava, which bloom only at night. While Goddess Lakshmi is awake during the day to shower grace upon her devotees, she fears that the blue lilies might reveal something about her to Parasakti. Therefore, during the night, when Parasakti enters yoga nithra (not sleep with closed eyes, but without closing the eyes remain in the state of yogic sleep to give rest to the eyes), Lakshmi takes refuge in the blue lilies to keep a watchful eye over them.
5. In this way, all those who reside in Parasakti's eyes watch over one another. Yet, the compassionate Parasakti never blinks, ensuring the universe remains safe from annihilation, as expressed by Adi Sankara in this sloka.

-57-

दृशा द्राघीयस्या दरदलितनीलोत्पलरुचा
दवीयांसं दीनं स्नपय कृपया मामपि शिवे ।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकरनिपातो हिमकरः ॥

drsha draghiyasya daradalitanilotpalarucha
daviyansam dinam snapaya krupaya maamapi shive ।
anenayam dhanyo bhavati na ch te haaniriyata
vane va harmye va samakaranipato himakarah ॥

If one keeps chanting this sloka 1000 times a day for 45 days, they will become prosperous in life



Oh Parasakti,
Will the compassion of your eyes, which are long and stretched up to the ears like blue lilies, befall on this hapless orphan, just as the Moon generously shares her light with all, regardless of whether they dwell in a mansion or a forest?

Clarification:

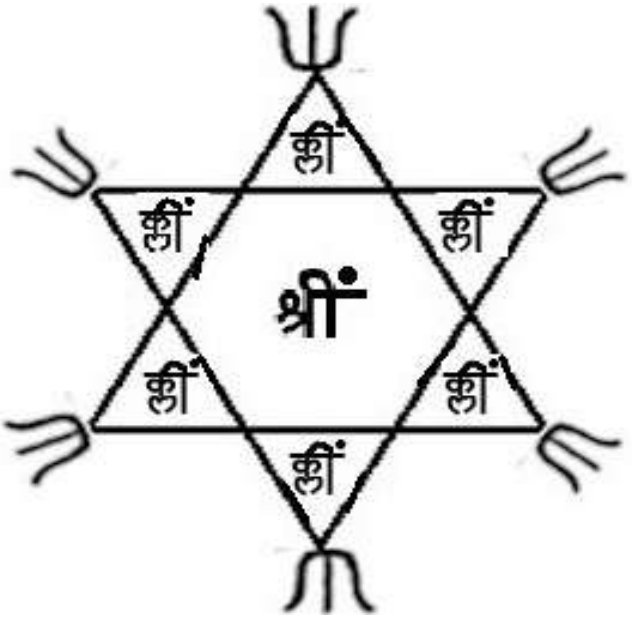
1. Through this sloka Adi Sankara pleads with Parasakti to shower her mercy on him who is standing at a far away distance like an orphan in a pitiful state because she is always surrounded by celestial forces and demi, semi-gods who prevent poor orphans like him to go near her. He glorifies her compassionate eyes with that of blossomed blue lily (Nilotbhava) flowers, which is extended up to her ears.
2. He requests her to bless him too similar to how the cool rays of Moon fall everywhere without discriminating any, whether it was a mansion or a forest. Adi Sankara knows that she is omnipresent; hence, seek her grace even if she is standing at a long distance, away from him.
3. Adi Sankara likens her grace to the soothing rays of the moon rather than the harsh rays of the sun, emphasizing her compassion and mercy, which represent the gentler side of humanity.

-58-

अरालं ते पालीयुगलमगराजन्यतनये
न केषामाधत्ते कुसुमशरकोदण्डकुतुकम् ।
तिरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलस-
न्नपाङ्गव्यासङ्गो दिशति शरसंधानधिषणाम् ॥

araalam te paliyugalamagarajanyatanaye
na keshaamadhatte kusumasharakodandakutukam ।
tiraschino yatra shravanpathamullanghya vilas
nnapaangavyasango dishati sharasandhandhishanam ॥

If one keeps chanting this sloka 5000 times a day for 45 days, they will get cured of all the diseases



Oh Parasakti,
O daughter of the mountain king, the area of your cheek between your eyes and ears is so beautifully curved that it appears like the bow made of flowers held in the hand of Cupid (the god of love). And when your sidelong glance extends beyond your ear, does it not appear like an arrow shot from that very bow?

Clarification:

1. In this sloka, Adi Sankara beautifully compares the gentle curve between the outer edges of Parasakti's eyes and her earlobes to Cupid's arrow, crafted from delicate flowers. He envisions this space as Cupid's soft bow, and Devi's gaze toward her earlobes appears as if an arrow is poised to be released from that floral bow. It makes one wonder why Adi Sankara chose to liken Parasakti's enchanting beauty to Cupid’s bow and arrow.

2. When Cupid was asked to disturb the tapas of Lord Shiva, Cupid fired an arrow made of love from his flower bow. When Lord Shiva opened his eyes, the arrow fired from Cupid's bow looked as if it was Parasakti's beautiful side glance towards him which aroused the lust, but within blink of an eyes, when he realized Cupid has fired the arrow of love , he burnt the god of Cupid with his third eye.

-59-

स्फुरद्गण्डाभोगप्रतिफलिततताङ्कयुगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम् ।
यमारुह्य द्रुह्यत्यवनिरथमर्केन्दुचरणं
महावीरो मारः प्रमथपतये सज्जितवते ॥

sphuradgandaabhogapratiphalitataatankayugalam
chatuschakram manye tav mukhamidam Cupidratham।
yamaruhya druhyatyavanirathamarkenducharanam
mahaviro marah pramathapataye sajjitavate ॥

If someone chants this sloka 1,000 times a day for 45 days, they may find themselves captivating everyone around them.

Oh Parasakti,
The cheeks on both sides of your visage are as smooth as a mirror, and when they reflected your two ear rings, it appeared as though it was a chariot with four wheels sent by Cupid who came to fight Lord of the universe. The Lord destroyed Taragasura by ascending on a chariot made of earth, with its wheels that of Sun and Moon.

Clarification:

1. In this sloka, Adi Sankara beautifully depicts the charm of Parasakti's face, particularly her cheeks, which are likened to a polished mirror. It's important to approach this with a deeper understanding.
2. Cupid had the complete trust of Parasakti, which led her to enlist his help in interrupting Parameswara's penance. Adi Sankara illustrates through various slokas that Parameswara's greatest vulnerability was the beauty of Parameswari.
3. Parameswara was a profound sage, transcending the qualities of an ordinary human, making him difficult to attract. Yet, his one weakness was Parasakti.
4. Thus, Manmatha believed that if he could disrupt Shiva's penance and make him glance at Parasakti, even for an instant, he would be captivated by her beauty, causing his meditation to falter. So, he created the illusion in Lord Shiva's mind that he had shot a love arrow from her visage.
5. Imagining a four-wheeled chariot reflected on Parasakti's cheek, the love god Cupid engaged in an extraordinary

battle of love game with Lord Shiva and emerged victorious. This highlights the remarkable allure of Parasakti's cheeks.

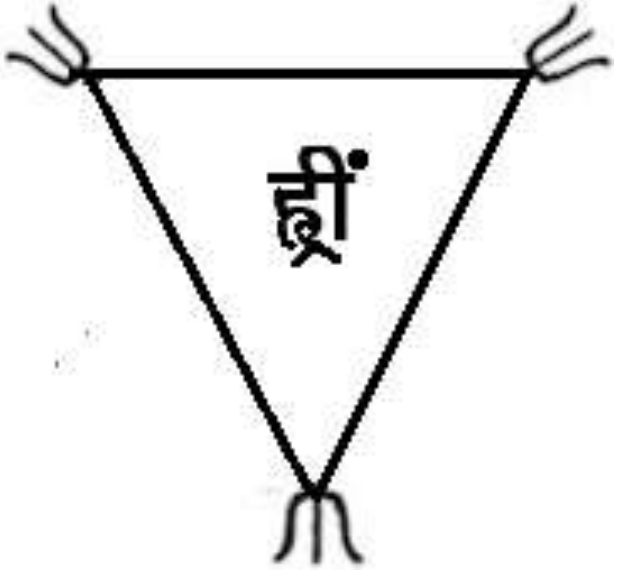
6. Adi Sankara was an exceptional sage, detached from worldly attractions, having renounced everything. His descriptions of Parasakti's beauty, his mother, serve to illustrate how even Lord Shiva was enchanted by her allure. Adi Sankara is consistently linked to purity in thought and action.
7. In various slokas, Adi Sankara shares the visions where both Parasakti and Parameswara appeared to him during his meditation.

-60-

सरस्वत्याः सूक्तीरमृतलहरीकौशलहरीः
पिबन्त्याः शर्वाणि श्रवणचुलुकाभ्यामविरलम् ।
चमत्कारश्लाघाचलितशिरसः कुण्डलगणो
झणत्कारैस्तारैः प्रतिवचनमाचष्ट इव ते ॥

sarasvatyah suktiramrutalaharikaushalaharih pibantyah
sharvani shravanchulukaabhyamviralam ।
chamatkarashlaghachalitashirasah kundalagano
jhanatkaraistaraih prativachanamachasht iv te ॥

If one keeps chanting this sloka 1000 times a day for 45 days, they will acquire all round knowledge



Oh, Parasakti

Consort of Lord Parameshwara, mother of the universe, as Goddess Saraswathi attentively listened to your words, which flowed like nectar, she was captivated by the deeper meanings in them. Goddess Saraswati, in her wonder, continued swing her head back and front in agreement when the gentle sound of the the thick ear rings called kundala (a kind of ear ornament worn by males in ancient days) seemed to echo the beautiful thoughts that poured forth from your lips.

Clarification:

1. In this sloka, Adi Sankara beautifully illustrates how Parasakti captivated her audience with her speech, which flowed like nectar.
2. The power of Parasakti's speech was truly beyond comprehension. Adi Sankara highlights in this sloka that even Saraswati, the goddess of knowledge and the controller of words, could not even stand near her oratory skill.
3. When Parasakti enchanted her audience with her nectar-like speech in her royal court, even Saraswati, the goddess of knowledge, was mesmerized. To her astonishment, she listened intently to every word that flowed from Parasakti's lips, which were so captivating that she swayed her head in delight, lost in the profound meanings.
4. Concerned that the music from her Veena might disrupt the audience, Saraswati paused playing her instrument, allowing herself to fully enjoy the speech. As she swayed her head in appreciation, her earrings, the Kundal typically

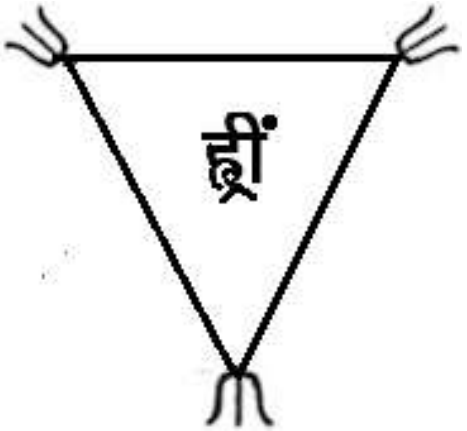
worn by women, danced along, creating sweet melodies that complemented Parasakti's words, as noted by Adi Sankara.

-61-

असौ नासावंशस्तुहिनगिरिवंशध्वजपटि
त्वदीयो नेदीयः फलतु फलमस्माकमुचितम् ।
वहन्नन्तर्मुक्ताः शिशिरतरनिश्वासगलितं
समृद्ध्या यत्तासां बहिरपि च मुक्तामणिधरः ॥

asau nasavanshastuhinagirivanshadhvajapati tvadiyo nediyah falatu falamasmakamuchitam ।
vahannantarmuktah shishirataranishvasgalitam samruddhya yattaasam bahirapi ch muktamanidharah ॥

If one keeps chanting this sloka 12000 times a day for 8 days, they will succeed in all their endeavors



Oh Parasakti,
The stud of the dynasty of the king of Himalayas, Oh, Parvathi, your nose holds a treasure trove of rare pearls. The exquisite pearl you wear may have emerged from your left nostril forced by your breath. May this special pearl bring us immense happiness and peace in our lives.

Clarification:

1. In this sloka, Adi Sankara beautifully describes the nose ring or buds of Parasakti. He compares the goddess's nose to a bamboo shoot, thick at the base and gradually tapering at the top. Adi Sankara believes that the pearl nose ring not only enhances the beauty of the Goddess but also brings happiness and peace to the devotees who seek her grace in prayer.
2. Within the human body, there are three vital nadis, which are energy channels of the pranic body: Idai, Pingala, and Sushumna Nadi. Idai Nadi, associated with the Sun, warms the body, while Pingala Nadi, also known as Chandra Nadi, cools it. Sushumna Nadi represents Agni. Naturally, breathing alternates between nostrils, briefly visiting the heart area to maintain a steady body temperature and supply oxygen to the body and heart. Adi Sankara may have felt that Parasakti's breath could have caused a pearl to emerge from her left nostril, forming her beautiful noose ring or stud.
3. While it is commonly believed that pearls are harvested from ocean shells, they can also be found in certain snakes,

the frontal globes of some elephants, and even inside sugar cane.

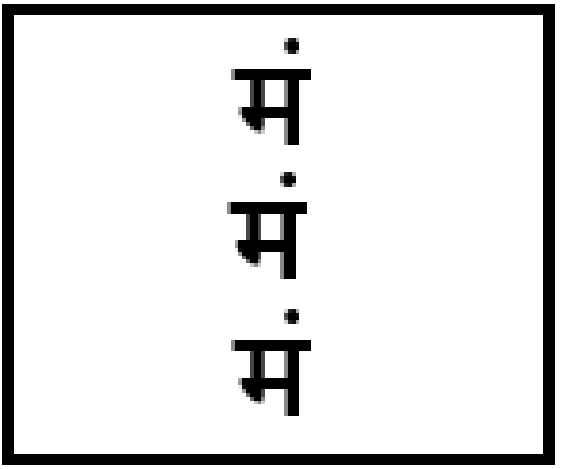
4. Pearls are not only discovered in the deep sea but can also form inside bamboo shoots, hidden from the naked eye. They develop within bamboo when rainwater collects and later dries up inside the fronds. The color and shape of a pearl can vary based on its place of origin. Many Tamil literatures, Puranas, and Sanskrit texts, refer to various locations where pearls can be found. It also finds mention in the Garuda Purana.

-62-

प्रकृत्या रक्तायास्तव सुदति दन्तच्छदरुचेः
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ।
न बिम्बं तद्बिम्बप्रतिफलनरागादरुणितं
तुलामध्यारोढुं कथमिव विलज्जेत कलया ॥

prakrutya raktayastav sudati dantachadarucheh
pravakshye sadrshyam janayatu falam vidrumalta ।
na bimbam tadbimbapratiphalanaragadarunitam
tulaamadhyarodhum kathamiv viljjet kalaya ॥

If one keeps chanting this sloka 8000 times a day for 8 days, they will get good sleep



Oh Parasakti

Your beautiful white teeth are gently concealed by your red lips. If we were to compare the fruit of a coral vine (a type of vine that grows in the sea), it bears no no fruit. If we were to compare the red-skinned Bimba, it would be far from being equal to your lips. Nothing in this universe is comparable to either to your lips or your teeth.

Clarification:

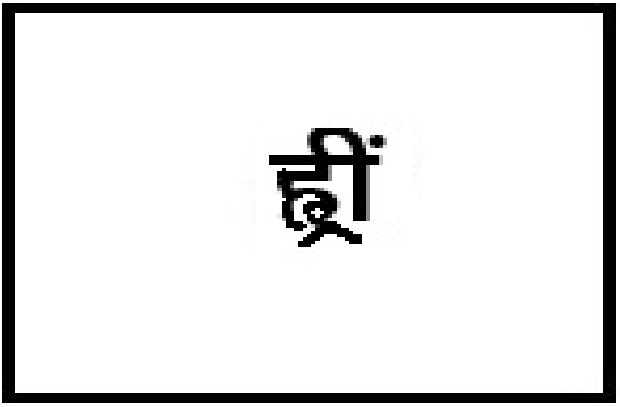
1. Through this sloka, Adi Sankara confesses that Parasakti's beautiful white teeth and her two red lips remain incomparable with any. Since no other material was available for him to compare with the beauty of the lips of Parasakti, he has ended this sloka without expressing anything further

-63-

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबतां
चकोराणामासीदतिरसतया चञ्चुजडिमा ।
अतस्ते शीतांशोरमृतलहरीमम्लरुचयः
पिबन्ति स्वच्छन्दं निशि निशि भृशं काञ्जिकधिया ॥

smitajyotsnaajalam tav vadanachandrasya pibatam
chakoranamasidatirasataya chanchujadima ।
ataste shitanshoramrutalaharimamlaruchayah pibanti
svacchhandam nishi nishi bhrusham kanjikadhiya ॥

If one keeps chanting this sloka 30,000 times a day for 30 days, they will be able to captivate everyone



Oh Parasakti,
Your face is like the moon; every moment, it radiates a gentle smile. The invisible rays from your smile are so delightful that the Sakara birds are drawn to them, eagerly sipping the nectar. Eventually, they find that they can no longer take any more sweetness, so they wait for the moon to rise at night, hoping for a taste of something different to balance the sweetness.

Clarification:

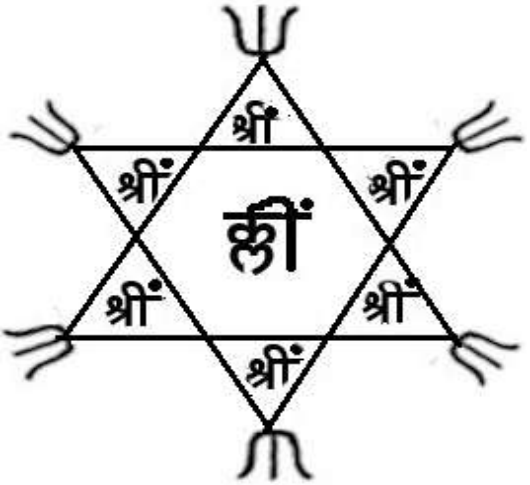
1. In this sloka, Adi Sankara beautifully describes the enchanting and soothing smile of Parasakti. He shares that her smile radiates sweet, nectar-like rays that remain invisible to human eyes.
2. Only birds like Sakora can truly appreciate and savor the invisible, sweet rays that flow from Parasakti's smile, which is why they eagerly wait for Parasakthi to smile.
3. Since sweet rays continuously emanate from Parasakti's smile, even the Sakora birds, who drank them eventually find themselves overwhelmed by the sweetness. To balance this, they patiently wait for the Moon to rise at night, so they can sip its sour rays, helping to balance sweetness they've consumed.
4. The Sakora bird is described in our ancient Puranas, texts, and Hindu mythology, often depicted as a mythical creature. It appears in numerous folk love stories in North India, it is said to thrive by sipping on the nectar-like, invisible rays emitted by the Moon.

-64-

अविश्रान्तं पत्युर्गुणगणकथाम्रेडनजपा
जपापुष्पच्छाया तव जननि जिह्वा जयति सा ।
यदग्रासीनायाः स्फटिकदृषदच्छच्छविमयी
सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा ॥

avishrantam patyurgunaganakathamredanajapaa
japapuspachaya tav janani jihva jayati saa ।
yadagrasinayah sphatikadrushadacchhacchhavimayi
sarasvatya murtih parinamati manikyavapusha ॥

If one keeps chanting this sloka 10,000 times a day for 18 days—will get attracted by the people



Oh Parasakti,
As the goddess of virtue, you continuously share the bravery of your beloved with everyone you encounter. This has transformed your tongue into a vibrant red, reminiscent of a hibiscus flower. Goddess Saraswati, radiant in her crystalline beauty, resides at the tip of your tongue, but appear like ruby due to the hue reflected from your tongue.

Clarification:

1. In describing the beauty of Parasakti's tongue, Adi Sankara explains why it appears a vibrant blood red, reminiscent of a hibiscus flower.
2. Adi Sankara notes that Parasakti joyfully shares the valor of her husband Parameswara with everyone she encounters, excitedly recounting his triumphs over various asuras and demonic forces, as well as revealing the secrets of Tripura. This passion, he suggests, is what has given her tongue its red hue.
3. Adi Sankara also observes that even the crystal-complexioned goddess Saraswati, who resides within Parasakti's tongue, appears reddish; he explains that crystal, being transparent, will reflect the color of whatever it is placed upon.

-65-

रणे जित्वा दैत्यानपहृतशिरस्त्रैः कवचिभिर्-
निवृत्तैश्चण्डांशत्रिपुरहरनिर्माल्यविमुखैः ।
विशाखेन्द्रोपेन्द्रैः शशिविशदकर्पूरशकला
विलीयन्ते मातस्तव वदनताम्बूलकबलाः ॥

rane jitva daityanpahritshirastraih kavachibhir-
nivruttaischandaanshatripuraharanirmalyavimukhaih ।
vishakhendropendraih shashivishadakarpurashakala
viliyante matastav vadantambulakabalah ॥

If one keeps chanting this sloka 1000 times a day for 45 days they will be victorious in all acts

Oh Parasakti,
Lords Muruga, Vishnu, and Indra, whom you sent to defeat the asuras and demons tormenting the people, returned victorious from battle. In a gesture of respect, they approached you directly instead of stopping to take the Siva nirmalyam (Prasad) from Candikeswara at Lord Shiva's temple. They removed their headgear as a sign of honor but kept their armor on due to the urgency of the moment. You graciously offered them the leftover tamboola you were enjoying, and they received it joyfully as your sacred prasad.

Clarification:

1. To address the suffering caused by the demons and asuras in all realms, Goddess Parasakti entrusted Lord Muruga with a special weapon to defeat them. She also sent other divines such as Lord Vishnu and Devendra, to support him in the battle. Under Lord Muruga's command, they bravely fought and emerged victorious. Upon their return, they went to report to Parasakti. However, as they passed through the Shiva temple, they chose not to receive the Shiva nirmalyam (the prasad offered to Lord Shiva) from Candikeswara for want of time.
2. Since they came directly from the battlefield to see Parasakti, they respectfully removed their head gear upon entering her abode but were unable to take off their protective metallic covers due to time constraints. After hearing the news of their victory, she graciously offered them the leftover tamboola she had chewed (a mixture of

betel leaves, edible camphor, betel nuts, and lime paste) as prasad. They all joyfully accepted it, considering it a sacred gift from her.

3. Typically, those who visit Shiva's temple first pay their respects in Shiva's sanctum before proceeding to offer their respects in Parvathi's sanctum.
4. You might wonder why they chose not to accept the Shiva nirmalyam in the temple. This decision was not meant to show disrespect towards Lord Shiva; rather, it was based on a specific understanding. In Sanskrit, 'nirmalyam' refers to offerings made to the divine. In Shiva temples, however, 'Shiva nirmalyam' denotes the practice of not returning the prasad to the devotees who offer them to Lord Shiva. The prasad offered in Shiva's sanctum is taken to Parasakti's sanctum, where it is offered to her before distributed to devotees.
5. According to the Saiva Agama, since the offerings made to the deity contain the saliva (nirmalyam) of the divines, they are not offered as prasad; hence no return prasad is distributed to devotees in Shiva temples because it is believed that eating it will incur sin. Only Candikeswara, the guardian deity of Lord Shiva, is permitted to consume the offerings made to him, which is his rightful privilege. Thus, these offerings are reserved solely for Candikeswara.
6. Another perspective suggests that once the prasad is offered to Shiva during the pooja, a portion is given to Candikeswara, while the remaining part is taken to the sanctum of Devi. After performing the pooja there, it is distributed to the devotees.

7. When Lord Muruga and the others returned after the war, they found that the pooja had already been conducted in Lord Shiva's sanctum, and the distribution of prasad to Candikeswara was about to begin. They faced a dilemma; if they approached Shiva first to share their victory, he might, in his excitement, give them the prasad intended for Candikeswara. To respect Candikeswara's rights, they decided to visit Parasakti's sanctum instead.
8. According to the Periyapuranam, or the great legend of the holy devotees, Candikeshwar's original name was Visarasarman. In his youth, he was a cowherd. His deep devotion to Lord Shiva led him to daily worship a Shivalinga made of sand. The cows he tended would even milch over the Linga, as if participating in the abhisheka for Lord Shiva.
9. When the cow's owner learned of this, he informed Visarasarman's father. One day, while Visarasarman was in prayer before the sand Shivalinga, his father arrived and kicked it with his foot. Angered by his father's disrespect, Visarasarman struck his father's leg with a stick, which miraculously transformed into an axe, causing him great harm.
10. Moved by Visarasarman's unwavering devotion, Lord Shiva appeared before them, praised his faith, restored his father's leg to health, and sent him on his way. From that moment on, Visarasarman was known as Candikeswara, becoming the guardian deity in Shiva’s sanctum to protect Shiva's properties. He is always worshipped in a small enclosure next to Shiva's sanctum.
11. Devotees who depart after worshipping Shiva are encouraged to visit the shrine of Candikeswara. There,

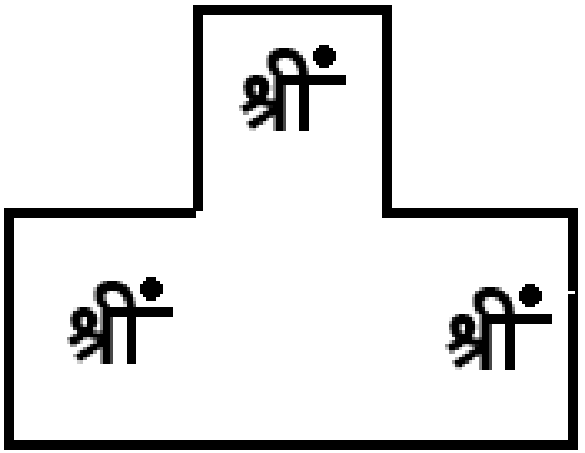
they can gently clap their hands to create a soft sound, symbolizing their respect and the acknowledgment that they have not taken anything belonging to Lord Shiva. It's a moment to seek his permission to receive Shiva's prasad. Over time, the practice of wringing hands in the sanctum of Candikeswara has evolved into the custom of clapping hands. Candikeswara is honored as one of the 63 Nayanmars.

-66-

विपञ्च्या गायन्ती विविधमपदानं पशुपतेः
त्वयारब्धे वक्तुं चलितशिरसा साधुवचने ।
तदीयैर्माधुर्यैरपलपिततन्त्रीकलरवां
निजां वीणां वाणी निचुलयति चोलेन निभृतम् ॥

vipanchya gayanti vividhamapadanam pashupateh
tvayaarabdhe vaktum chalitashirasa sadhuvachane ।
tadiyairmadhuryairapalapitatantrikalaravaam nijam vinam
vani nichulayati cholen nibhrutam ॥

If one keeps chanting this sloka 5000 times a day for 3 days— he will become great musician; he will be cured of his diseases



Oh Parasakti,
Once when goddess Saraswati, in your assembly, played on her veena the accomplishments of your consort Lord Parameswara, you couldn't help but express your joy, exclaiming 'wonderful' repeatedly; since your voice was melodious and sweeter than goddess Saraswathi's instrumental music, unable to match your eloquent musical voice, she quietly stopped playing and gently covered her veena.

Clarification:

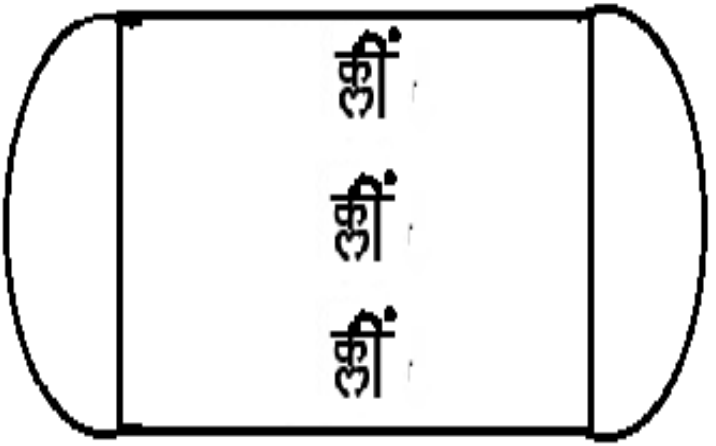
1. In the assembly of Parasakti, once, Saraswati was playing her veena, celebrating the glorious achievements, and valor of Parasakti's consort, Parameswara.
2. As Parasakti listened, she felt a surge of excitement because someone other than herself was speaking about the great achievements of her husband, thus filling her with pride.
3. While the musical concert honoring Parameswara continued, Parasakti became so immersed in the music that she began to exclaim 'wonderful' in appreciation of Goddess Saraswati's narration. Parasakthi's soft, melodious voice surpassed the instrumental music. Therefore, feeling embarrassed, Saraswati quietly stopped playing the music and covered her instrument.
4. What Adi Sankara conveys through this sloka is about the melodious voice of Parasakthi, which is unmatchable; even Saraswati, the embodiment of music and intelligence, could not surpass it with her instrumental prowess, leading her to humbly acknowledge defeat.

-67-

कराग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरीशेनोदस्तं मुहुरधरपानाकुलतया ।
करग्राह्यं शम्भोर्मुखमुकुरवृन्तं गिरिसुते
कथङ्कारं ब्रूमस्तव चिबुकमौपम्यरहितम् ॥

karagren sprushtam tuhinagirina vatsalaya
girishenodastam muhuradharpanakulataya ।
karagrahyam shambhormukhamukuravruntam girisute
kathankaram broomastav chibukamaupamyarahitam ॥

If one keeps chanting this sloka 1000 times a day for 45 days, they will get recognition from the govt



Oh Parasakti

The daughter of the King of the Himalayas, your father gently touches your chin with affection. Your consort, Parameswara, quickly lifts your chin to sip 'Adara Pana'—a sweet blend of fruits, milk, and honey—from your tongue. Your chin resembles the handle of a hand-held mirror, supporting the reflection of your beautiful visage.

Clarification:

1. Parents who engage in play with their children often gently touch their child's chin with their fingertips to draw their attention.
2. In a similar manner, Himayavan, the King of the Himalayas, used to touch his daughter Parasakti's chin to capture her attention, showcasing a tender father-daughter bond.
3. On the other hand, Parasakti's husband, Parameswara, would gently hold her chin with his fingers and lift it to kiss her, as if savoring the sweetness of Adhara Pana. This gesture reflects the deep passion and intimacy within their marital relationship.
4. Even as a girl matures into a woman, her father may still touch her; likewise, parents maintain that right as their child grows into adulthood. Her husband, too, has the privilege to express affection in this way, but it is important to note that no other men hold that right.
5. Adhara refers to the divine lips. Traditionally, during the festival at Puri Jagannath Temple, a sweet drink known as Pana—made from milk, sugar, curd, banana, camphor,

cheese, and black pepper—is offered to the deity as a sacred offering (Adhara Pana).

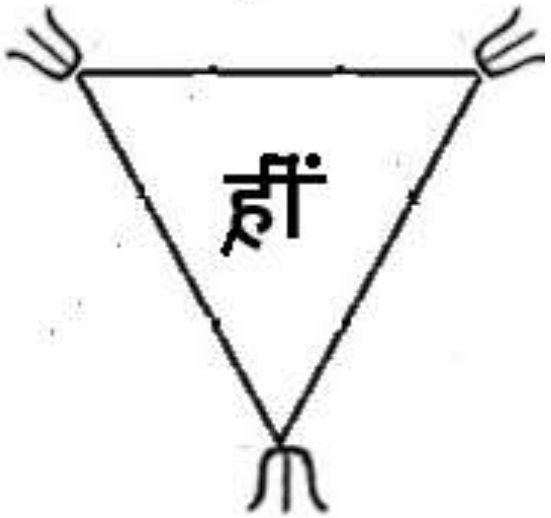
6. This delightful drink is presented in nine large earthen pots, each standing about one meter tall. These pots are crafted so that the drink touches the lips of the deities, symbolizing the divine act of consuming Adhara Pana.

-68-

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनालश्रियमियम् ।
स्वतः श्वेता कालागुरुबहुलजम्बालमलिना
मृणालीलालित्यम् वहति यदधो हारलतिका ॥

bhujaashleshannityam puradamayituh kantakavati
tav grivaa dhatte mukhakamalanaalashriyamium ।
svatah shveta kalagurubahuljambalamalina
mrunalilalityam vahati yadadho haralatika ॥

If one keeps chanting this sloka 1000 times a day for 45 days, their services will be recognized by the government



Oh Parasakti

Your neck, resembling the delicate stalk of a lotus flower with tiny bristles, horripilate due to shyness whenever Parameswara embraces you; your visage at each moment mirrors the beauty of a bloomed lotus; the whitish pearl necklace hanging below your neck appear black as the agaru wood paste (dark black in colour) which you apply on your neck affects the glow of the necklace.

Clarification:

1. In this sloka, Adi Sankara beautifully describes the elegance of Parasakti's neck.
2. Lord Parameswara deeply captivated by the beauty of his wife, Parasakti, used to draw close to her to embrace her and in those moments, she shyly pulls away. This response causes her neck to appear as if adorned with tiny bristles.
3. Parasakti's face resembles a fully blossomed lotus flower. The unique texture of her neck resembled to the stalk of the lotus. Additionally, she adorns her neck and body with a mixture of sandalwood paste and fragrant black agarwood. As this resinous paste clings to the white pearls she wears, they take on a darker hue, enhancing the beauty of her face and neck, reminiscent of a fully blossomed lotus surrounded by its bristly stalk and roots in muddy water.
4. Aquilaria malaccensis, known as agarwood, is the primary source of this resinous heartwood, which is

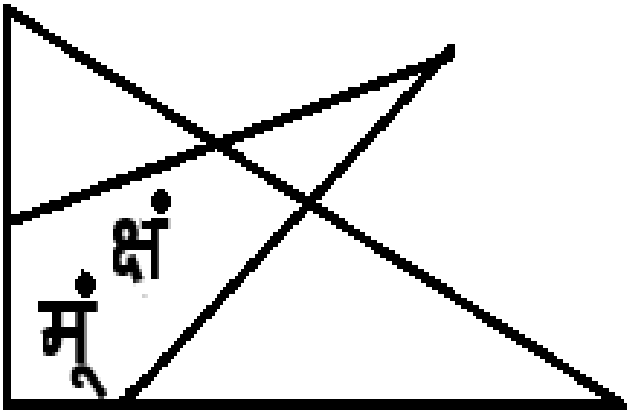
highly valued for its use in perfumes and incense. The tree produces the resin that emits the captivating fragrance.

-69-

गले रेखास्तिस्रो गतिगमकगीतैकनिपुणे
विवाहव्यानद्धप्रगुणगुणसंख्याप्रतिभुवः ।
विराजन्ते नानाविधमधुररागाकरभुवां
त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥

gale rekhastisro gatigamakagitaikanipune
vivahavyanaddhapragungunasankhyapratibhuvah ।
virajante nanavidhamadhurragakarabhuvaam
trayanam gramanam sthitiniyamasiman iv te ॥

If one keeps chanting this sloka 1000 times a day for 45 days, he will meet success in all the tasks



Oh Parasakti,
The three lines on your neck may have been created by the sacred wedding badge, which was lovingly tied around your neck by Parameswara during your wedding. When you speak, your voice releases three beautiful notes, as if to suggest that those notes are the very essence of music, beyond which nothing else exists.

Clarification:

1. In this sloka, Adi Sankara beautifully illustrates the three lines on Parasakti's neck. His first thought might be that these lines symbolize the sacred thread tied around her neck by Parameswara. He further emphasizes that the voice from the mother's vocal cords is the origin of the sweetest musical sounds, beyond which no other notes can be composed. Therefore, this sloka may have been composed with those thoughts in his mind.
2. Adi Sankara could have limited himself to describing the beauty of the three lines on the neck of Parasakti. But since he was master in many branches of life which includes music, he may have included music while describing the glory of the three lines on her neck region of Parasakti from whose mouth melodious voice surpassing the musical power of Saraswati came out while applauding Saraswathi's veena music as stated in sloka No 66.
3. The musical notes that captivate the mind are known as the Saptha swaras. These seven swaras include Shatjam (S), Rishabha (R), Gandhara (K), Madhyamam (Ma),

Panchamam (Pa), Daivatham (Ta), and Nishadham (Ni). Adi Sankara believed that the most significant among them were the kramas (ragas) – Shadjam, Gandhara, and Madhyam – from which many enchanting ragas were crafted. He pondered whether the three lines on Parasakti's neck represented these essential kramas and delineated the boundaries of each.

4. Since a melodious voice flow from Parasakti, he felt that the three lines on her neck served as the source of energy for these delightful ragas.

-70-

मृणालीमृद्वीनां तव भुजलतानां चतसृणां
चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः ।
नखेभ्यः सन्त्रस्यन् प्रथममथनादन्धकरिपो-
श्चतुर्णां शीर्षाणां सममभयहस्तार्पणधिया ॥

mrunalimrudvinam tav bhujaltanam chatasrunam
chaturbhih saundaryam sarasijabhavah stauti vadanaih।
nakhebhyah santrasyan prathamamathanadandhakaripo
shchaturnam shirshaanam
samamabhayahastarpanadhiya॥

If one keeps chanting this sloka 1000 times a day for 45 days, they will meet success in all their endeavors

Oh Parasakti,
Once upon a time, out of fear Lord Brahma told a lie to Lord Shiva; in a moment of anger, Parameswara cut off Brahma's fifth head with his fingernails; worried that Parameswara might harm the remaining four heads, Brahma rushed to Parasakti, seeking her protection. He recited many slokas praising her four hands and earnestly requested her intervention to save his other heads and Parasakti gently assured him she would protect.

Clarification:

1. Long ago, Brahma and Vishnu engaged in a challenge to test each other's powers. The challenge was one of them would see the foot of Lord Shiva, while the other would see the head, and return. Whoever comes first would be declared the winner.
2. Brahma, with his five heads, chose to see the head of Lord Shiva, while Vishnu decided to return after finding the foot of Lord Shiva.
3. Vishnu took on the Varaha avatar and journeyed through the seven realms beneath the earth—Atala, Vitala, Sutala, Rasathala, Thalathala, Mahatala, and Pathala—but when failed to see the foot of Lord Shiva, as further realms beyond Pathala could be seen by him and Lord Shiva's feet was still not visible. Therefore, he returned back to honestly accept defeat.
4. Meanwhile, Brahma transload the seven realms above the earth—Bhoologa, Bhuvar Loka, Svargaloka, Maharloka, Janaloka, Tapaloka, and Satya Loka, beyond which he

could not see any loga. Lord Shiva's head was still not visible. When he too failed to see the head of Lord Shiva, he returned back and falsely claimed to have seen head of Lord Shiva.

5. To support his claim, he presented a screw pine flower (also called white lotus/Kewda/Ketaki flower) insisting it was the same flower that adorned Lord Shiva's head. Both had previously seen this flower on Shiva's head. Lord Shiva, angered by Brahma's deceit, used his fingernail to sever Brahma's fifth head.
6. Fearing that Lord Shiva would also remove his remaining four heads, Brahma sought refuge with Parasakti, surrendering to her for protection. He recited various slokas praising her four hands, which resembled lotus stalks, and worshipped her.
7. In the end, Brahma's remaining four heads were saved. This incident highlighted that only Brahma was uniquely capable of worshipping all four hands of Parasakti at once, thanks to his four heads.
8. Even Parameswara could not intervene on Brahma's behalf against Parasakti. This incident made it evident that Brahma was subordinate to Parasakti and derived his powers solely from her. Adi Sankara has illuminated these truths through his slokas.

-71-

नखानामुद्द्योतैर्नवनलिनरागं विहसतां
कराणां ते कान्तिं कथय कथयामः कथमुमे ।
कयाचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडल्लक्ष्मीचरणतललाक्षारुणदलम् ॥

nakhanamuddyotairnavanalinaragam vihasatam karanam
te kantim kathaya kathayamah kathamume l
kayachidva samyam bhajatu kalaya hant kamalam
yadi kridallakshmicharanatalalaksharunadalam ll

If one keeps chanting this sloka 12,000 times a day for 90 days— he will have command over Yakshnis (siddhi devatha)

Oh Parasakti,
The beauty of your exquisite fingernails is so stunning that even a fresh red lotus flower will feel shy in comparison. The lotus derives its vibrant hue from the henna that goddess Mahalakshmi adorns her feet with, yet even that cannot rival the shade of your nails. Truly, there is nothing in the world that can match the beauty and color of your nails.

Clarification:

1. By this sloka, Adi Sankara expresses the exquisite beauty of the finger nails of Parasakti. As a sannyasi, he could only envision the color of henna on the sole of Goddess Mahalakshmi; in his opinion, even that failed in comparison to the stunning hue of Parasakti's fingernails.
2. The only other object left to consider was the red lotus flower itself, which is where Mahalakshmi resides. The redness of the lotus flowers comes from the henna on Mahalakshmi's feet, yet even this beauty cannot compare to the elegance of Parasakti's fingernails. Thus, Adi Sankara concluded that nothing in this unique sloka can match the beauty of Parasakti's fingernails.

-72-

समं देवि स्कन्दद्विपवदनपीतं स्तनयुगं
तवेदं नः खेदं हरतु सततं प्रस्रुतमुखम् ।
यदालोक्याशङ्काकुलितहृदयो हासजनकः
स्वकुम्भौ हेरम्बः परिमृशति हस्तेन झडिति ॥

samam devi skandadvipavadanapitam stanayugam tavedam
nah khedam haratu satatam prasnutamukham ।
yadalokyashankakulitahridayo hasajanakah
svakumbhou herambah parimrushati hasten jhaditi ॥

If one keeps chanting this sloka 12,000 times a day for 90 days, they will be freed from all kinds of fear

Oh Parasakti,
Through your nurturing milk, both your sons Ganapati and Kumaraswamy may have received your love and care in their childhood. Later, whenever elephant faced Ganapathi met you, he used to touch his frontal globes to check whether those have been usurped by you and turned into your bosoms; watching his act from distance, the parents found joy in his innocence and fears. May your loving essence bring comfort and relief from our sorrows and pains in life.

Clarification:

1. In this sloka by Adi Sankara, approaches the subject with a sense of reverence rather than sensuality. He portrays a profound relationship between a mother and her newborn child, suggesting that the slokas carry deeper philosophical meanings.
2. Mother's feeding can be likened to the process of sprouting. Just as a seed needs proper care—oxygen, water, and the right temperature—to grow into a healthy plant, a mother nurtures her child with love and nourishment, guiding them from infancy to adulthood.
3. Parasakti is not just the mother of her sons, Ganapathi and Kumaraswamy; she embodies the essence of motherhood for the entire universe. In her nurturing role, she sustains all living beings in various ways; The women have a larger bosom for biological purpose as they are the source of mother's milk that sustains children in their early childhood.

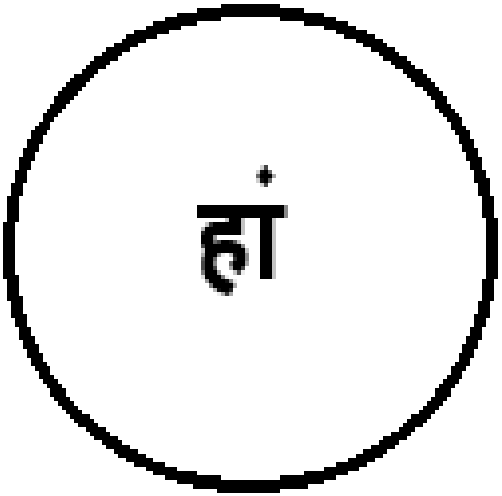
4. When she offers food, her compassion accompanies it. In this sloka, Adi Sankara expresses a heartfelt appeal to Parasakti, asking her to continue sharing her mercy with everyone and to illuminate their lives.
5. Many slokas in Soundaryalahiri explore the beauty of the goddess in detail. While some may perceive these descriptions as inappropriate, true devotees understand them from the perspective of a child of Parasakti, whose beauty transcends conventional measures.
6. Adi Sankara was enlightened man. He has only described the visions in which both Parasakti and Parameswara appeared when he was meditating.
7. Since Parasakti is the mother of universe, just as a newborn child admires the beauty of their mother within their mind, without knowing what it is, Adi Sankara has also described the beauty of the mother from the angle of a new born child of Parasakti.
8. Samudrika Lakshana discusses the physical attributes of individuals, detailing how each part of the body should be proportioned and presented. This knowledge, attributed to Sage Agastya, guides artists in accurately depicting divine figures in their sculptures and illustrations.

-73-

अमू ते वक्षोजावमृतरसमाणिक्यकुतुपौ
न संदेहस्पन्दो नगपतिपताके मनसि नः ।
पिबन्तौ तौ यस्मादविदितवधूसङ्गरसिकौ
कुमारावद्यापि द्विरदवदनक्रौञ्चदलनौ ॥

amu te vakshojaavamrutarasamanikyakutupau
na sandehaspando nagapatipatake mansi nah ।
pibantau tau yasmadaviditavadhusangarasikau
kumaravadyapi dviradavadanakraunchadalanau ॥

If women chant this sloka 1,000 times a day for seven days, it is believed that it may help them produce abundance of milk in them.



Oh Parasakti,
You are victory flag of Himavan, king of Himalayas. While you may not have fed milk to your two sons like that of a normal mother, your essence may have been precious nectar. We have no doubt that your two sons Ganapathi and Kantha (Muruga) may have only drunk nectar from you as they are still innocent of copulative pleasures; they still appear to be children to this day.

Clarification:

1. In this sloka, Adi Sankara highlights that when observing the demeanor of Parasakti's two sons, Ganapati and Kanda (Muruga), one might feel that they haven't consumed ordinary milk from their mother. Instead, they seem to have partaken divine nectar, which has allowed them to retain their youthful innocence untouched by earthly desires. Adi Sankara suggests that their celibacy is a result of the divine essence they received from their mother.
2. It is significant to note that a similar sentiment is conveyed in sloka 5-5-1 of the Brihadaranyaka Upanishad, which states: "tasmath brahmana pandithyam nirvidhya palyaena distashaeth." This suggests that even upon attaining perfect knowledge and wisdom, one should maintain a childlike perspective.
3. The Brihadaranyaka Upanishad is one of the key texts within the Yajur Veda, and its name translates to 'large and dense forest.' This Upanishad holds great importance across various schools of Hinduism, as it explores spiritual philosophy, ethics, rituals, meditation, and the principles

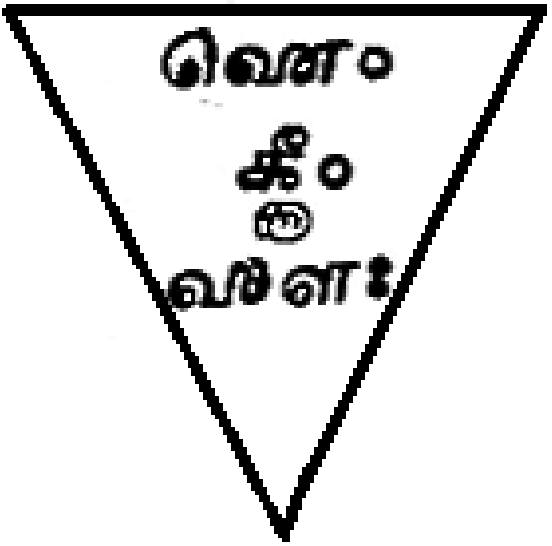
of living a meaningful life. It discusses the paths to reaching Brahman, mental and sensual restraint, as well as compassion. Notable scholars like Adi Shankara, Ramanuja, and Madhava have provided commentary on this profound text.

-74-

वहत्यम्ब स्तम्बेरमदनुजकुम्भप्रकृतिभिः
समारब्धां मुक्तामणिभिरमलां हारलतिकाम् ।
कुचाभोगो बिम्बाधररुचिभिरन्तः शबलितां
प्रतापव्यामिश्रां पुरदमयितुः कीर्तिमिव ते ॥

vahatyamb stamberamadanujakumbhaprakrutibhih
samarabdham muktamanibhiramalam haralatikam ।
kuchabhogo bimbadhararuchibhirantah shabalitam
pratapavyamishram puradamayituh kirtimiv te ॥

If one keeps chanting this sloka 108 times a day for 45 days, they will achieve fame and respect in the society



Oh Parasakti,
The necklace resting in between your bosoms is crafted from pearls that were retrieved from the skull of Gajasura, who was defeated by Parameswara. The brilliance of the pearls mirrors the reddish hue of your lips, while the inner pearls shimmer with a spectrum of colors. It beautifully symbolizes the bravery of your beloved, Parameswara.

Clarification:

1. The necklace worn by Parasakti has a significant story connected to an asura named Gajasura.
2. Following the death of Mahishasura, his son Gajasura sought revenge against the celestial beings he believed were responsible for his father's demise. He devotedly undertook years of intense meditation, standing on one toe, and ultimately received a unique boon from Lord Brahma. The boon granted him immunity from harm by any male, female, or divine being.
3. Empowered by this extraordinary boon, Gajasura began to instill fear across all three realms—earth, sky, and underworld—after conquering them. His mystical abilities allowed him to travel anywhere in the blink of an eye. In his arrogance, he went to Kashi and began to terrorize the devotees of Lord Shiva.
4. When the devotees approached Lord Shiva, expressing their fears and seeking his protection, he got annoyed and engaged in battle with Gajasura only to annihilate him with his trident.

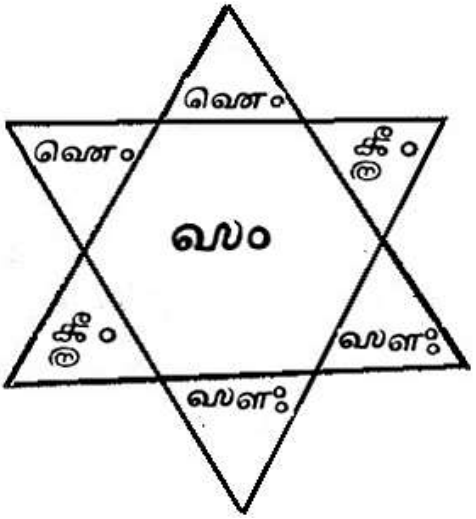
5. At jaws of death, facing the end, Gajasura recognized the immense power of Lord Shiva's trident. He humbly surrendered, asking for forgiveness and requesting that his skin be used as a hide. The Lord compassionately accepted his wish, allowing him to rest in peace.
6. The precious gems from the skull of Gajasura, who had taken the form of an elephant, were carefully recovered and presented to Parasakti, who adorned herself with them as a beautiful necklace.
7. While it is commonly believed that pearls are found within ocean shells, some are also found in certain types of snakes, frontal regions of some elephants, and even within the hollow sections of bamboo and sugar cane.
8. Pearls are not only created in the depths of the sea, but they also form inside bamboo shoots, often hidden from our sight. They develop within these shoots when rainwater becomes trapped and eventually dries. The color and shape of each pearl may vary based on its origin. Numerous Tamil literatures, Puranas, and Sanskrit texts, as shared by spiritual masters, reference the various locations where pearls can be found. The Garuda Purana also mentions different types of pearls.

-75-

तव स्तन्यं मन्ये धरणिधरकन्ये हृदयतः
पयःपारावारः परिवहति सारस्वतमिव ।
दयावत्या दत्तं द्रविडशिशुरास्वाद्य तव यत्
कवीनां प्रौढानामजनि कमनीयः कवयिता ॥

tav stanyam manye dharanidharakanye hridayatah
payahparavarah parivahati sarasvatamiv ।
dayavatya dattam dravidashishurasvadya tav yat kavinam
prodhanamajani kamaniyah kavayita ॥

Chanting this sloka 12,000 times a day for three days may help enhance ones' knowledge of poetry and the art of writing poems



Oh Parasakti,

Oh Parasakti, The milk that flowed from your bosoms was actually nectar, bestowed by the goddess of wisdom, Saraswathi. The Dravidian child who partook this nectar became a celebrated poet, captivating the hearts and minds of many.

Clarification:

1. Two important points arise from this sloka. Adi Sankara believed that the milk from Parasakti's bosoms was more than just milk; it was a divine nectar given by Saraswathi. Consequently, the Dravidian child who consumed this nectar, aside from Parasakti's sons, Lord Vinayaka and Lord Muruga, became a renowned poet, admired by all. It remains uncertain who Adi Sankara had in mind with this description.
2. It's essential to recognize that the reference to milk from the bosom of Parasakthi may symbolize deeper spiritual insights rather than literal milk. During the lifetime of Adi Shankara, the four southern states were known as Dravida Nadu. Since he was born in Kaladi, part of Kerala, one of the southern states, he might have seen himself as a Dravidian child.
3. The milk which she gave was nectar, symbolizing the knowledge to those seeking enlightenment. He described both sons who partook of this nectar as perfect divine beings, untouched by the pleasures of women and retaining their youthful innocence to this day.
4. He also cites a Dravidian child, possibly referring to Tirugnana Sammanthar, one of the most celebrated poets

of the Saiva tradition, who attained wisdom after Parasakthi fed him sacred milk from her.

5. However, it seems unlikely that Adi Sankara would have compared himself to others or diminished himself to the status of a Dravidian child, as he was a perfect enlightened soul, free from chauvinism. It is clear that he yearned for salvation.
6. While many believe that the child referred to by Adi Sankara was Tirugnana Sammanthar, there is also a belief that it was Lord Muruga who incarnated as Tirugnana Sammanthar for a specific purpose. This has led to some confusion in the story, leaving it somewhat unclear.

-76-

हरक्रोधज्वालावलिभिरवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः ।
समुत्तस्थौ तस्मादचलतनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति ॥

harakrodhajvalavalibhiravalidhen vapusha
gabhire te nabhisarasi kritsango mansijah ।
samuttasthau tasmadachalatanaye dhumalatika
janastam janite tav janani romavaliriti ॥

If one keeps chanting this sloka 1,000 times a day for 12 days, they will meet success in all their endeavors

Oh Parasakti,
the daughter of Himayavan, when Parameswara burnt God of desire and love, Cupid unable to bear the heat, jumped into your navel bethinking it to be stream of pious ganges and hid there. The creeper like smoke which raised from your navel, appeared as though it was bunch of hair which had appeared from your navel.

Clarification:

1. Let's take a moment to explore the background story related to this sloka. Daksha's daughter, Sati, deeply saddened by her father's hostility towards Shiva, chose to end her life by self-immolation. In her next life, she was reborn as the daughter of Himavan and sat in penance to reunite with Shiva. After Sati left Kailasa, Shiva retreated to a secluded place in Kailasa and engaged in intense penance.
2. A pressing crisis emerged that only Shiva could resolve. Taragasura, a devoted follower of Shiva, was causing distress and fear throughout all fourteen realms.
3. He carried a rare boon from Brahma, that only a child born of Shiva could defeat him. Concern spread among everyone about how to vanquish him, especially since Shiva was deeply absorbed in penance. Meanwhile, Parvati was actively searching for Shiva to reunite with him and eventually discovered where he was in meditation.
4. Unsure of how to awaken him, she took the help of Brahma and Vishnu, who after weighing several options, decided to enlist the help of Cupid, the god of love, to

disrupt Shiva's penance and facilitate Parvati's reunion with him.

5. Cupid shot arrows of love at Shiva, interrupting his meditation. In anger, Shiva incinerated Cupid with his third eye, though he later revived him at Parvati's request.
6. Adi Sankara narrates in this sloka that Cupid, overwhelmed by the intensity of the situation and unsure of what to do, leaped into the navel of Parasakti, mistaking it for the sacred river Ganges, and sought refuge there.
7. Sankara describes how the smoke from Cupid's burnt body resembled a cluster of hair standing up around Parasakti's navel, created by goosebumps. He may have envisioned her navel as a homa kund, from which smoke arose.
8. Cupid symbolizes beauty and love, and by retreating into Parasakti's navel, it became so enchanting that whenever Parameswara gazed upon it, he found himself irresistibly drawn to her allure. Adi Sankara's portrayal of Devi's navel and its captivating effect on Lord Shiva speaks profound beauty he perceived.
9. To disrupt Lord Shiva's penance, Cupid first fully drenched himself with sensual feelings and then shot an arrow at him. After this act and his subsequent burning, Cupid sought solace from Parasakti by jumping into her navel, which he perceived as a river of Ganges, hoping to cleanse his mind from those fleeting desires.
10. Bathing in the Ganges is said to wash away sins. This is one of the significant interpretations of the sloka, among others. Adi Sankara subtly encourages practitioners to focus their meditation on Parasakti's navel, aiming to

cleanse their minds of sensual thoughts and progress to the next stage of Kundalini (chakra).

11. The philosophy presented by Adi Shankara vide this sloka runs much deeper. He suggests that worldly pleasures are akin to the navel of Parasakti, serving as illusions that offer only fleeting satisfaction to our weary minds.

12. Thus, those who seek salvation should let go of the illusions of worldly pleasures and instead focus their minds on Parasakti, meditating on her to unite with her essence. By concentrating on Parasakti and meditating, one can attain a state of eternal bliss. These profound insights are encapsulated in this sloka.

13. Many slokas in Soundaryalahiri intricately describe the beauty of the goddess in various aspects. While some may perceive these as vulgar or sensual expressions, which can be uncomfortable to read, there's more to uncover.

14. True devotees approach the slokas from the perspective of being a child of Parasakti, recognizing that her beauty surpasses even the most refined standards of beauty.

15. Adi Sankara was an enlightened soul, articulating the visions he experienced of both Parasakti and Parameswara during his meditative practices.

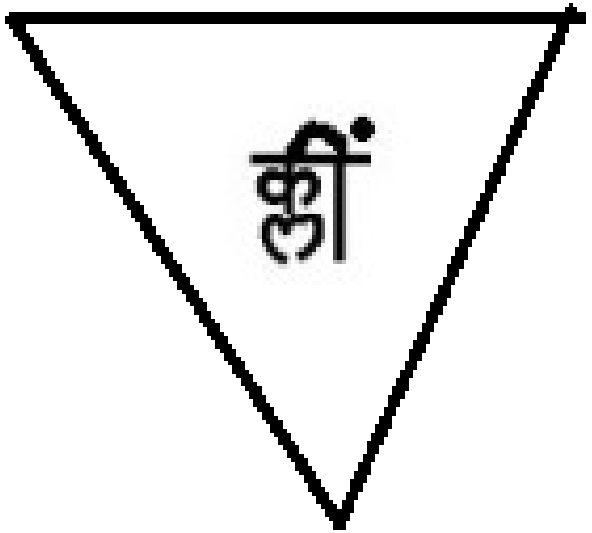
16. Since Parasakti is the mother of the universe, much like a newborn who instinctively admires their mother's beauty without fully understanding it, Adi Sankara describes her beauty from the innocent perspective of her child.

-77-

यदेतत् कालिन्दीतनुतरतरङ्गाकृति शिवे
कृशे मध्ये किंचिज्जननि तव यद्भाति सुधियाम् ।
विमर्दादन्योऽन्यं कुचकलशयोरन्तरगतं
तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम् ॥

yadetat kalinditanutaratarangakruti shive
krushe madhye kinchijjanani tav ybhati sudhiyam ।
vimardadanyoऽnyam kuchakalashayorantaragatam
tanubhutam vyom pravishadiv nabhim kuharinim ॥

If one keeps chanting this sloka 2000 times a day for 15 days, they will gain favor of the rulers



Oh Parasakti,
The delicate space between your two ample bosoms is adorned with fine strands of hair, reminiscent of a sparkling sky that only the most enlightened can appreciate. These strands resemble the gentle waves of the Yamuna River, gracefully flowing and converging at your navel.

Clarification:

1. The way Adi Sankara describes the beauty of Parasakti might seem sensual to an ordinary reader.
2. Adi Sankara perceives Parasakti not merely as a feminine figure, but as the earth, the mother of the universe, and as his own nurturing mother from his childhood.
3. The slokas within the slokas are often symbolic, conveying deeper spiritual meanings through vivid imagery and poetic language.
4. Parasakti has bestowed upon Adi Sankara pure knowledge. He views her as the creator of the universe embodying all aspects of nature—rivers, mountains, fields, and seas; each part of the universe is reflected in her form.
5. The features of Parasakti—her eyes, eyebrows, eyelids, nose, mouth, earlobes, cheeks, lips, chin, bosoms, and hair—reflect the beauty of nature.
6. Adi Sankara may have envisioned her navel as a homa kund, from which smoke raised, comparing the appearance of the flame-like smoke to the delicate strands of hair that rose with the thrill of goosebumps.

7. The milk from her bosoms might have been imagined by him as pots of nectar of knowledge, offered to those seeking enlightenment. He describes the sons who drank this nectar as perfect divine beings, retaining their youthfulness and innocence, free from earthly desires.
8. He also mentions a Dravidian child, possibly referring to Thirugnana Sambandhar, one of the greatest poets of the Saiva sect, who gained wisdom after partaking of Parasakti's milk.
9. He may have likened the mother's generous bosoms to the majestic Himalayas, envisioning the space between them as a cave, with the hair on her body representing the fertile fields filled with paddy and other crops.
10. The delicate hair around her bosoms is visible only to enlightened souls, who perceive the body of Parasakti as the earth beneath them, upon which they sit and pray; thus, the hair appears to them as lush agricultural fields flourishing with paddy and other crops.
11. It's important to read each sloka carefully and strive to grasp the deeper meanings, as they are rich with mystic and philosophical messages that may not be easily understood by everyone.
12. Many slokas in Soundaryalahiri detail the beauty of various aspects of the goddess. While some might perceive these descriptions as inappropriate or overly erotic, true devotees approach them from the perspective of the child of Parasakti, appreciating her beauty that transcends conventional measures.
13. Adi Sankara was an enlightened soul, and he conveyed the visions he experienced during meditation, where both Parasakti and Parameswara appeared to him.

14. Since Parasakti is the mother of the universe, Adi Sankara, much like a newborn admiring their mother's beauty without fully understanding it, described her beauty from the perspective of her child.

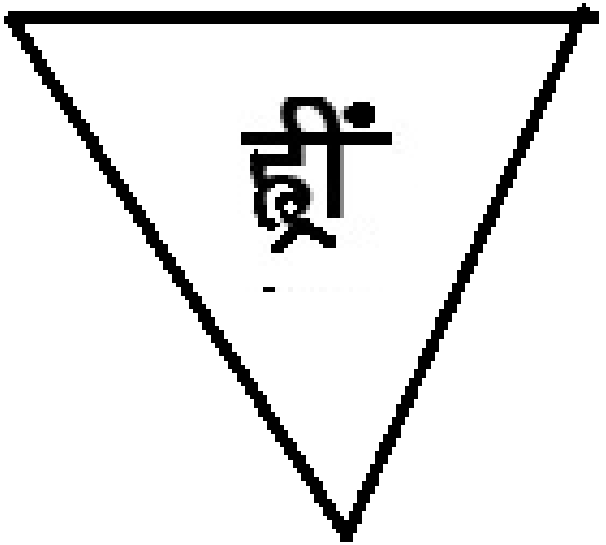
15. Samudrika Lakshana discusses the physical characteristics of individuals, outlining how each part of the body should be proportioned. This knowledge is attributed to Sage Agastya, and artists who create divine images and sculptures often follow these guidelines closely.

-78-

स्थिरो गङ्गावर्तः स्तनमुकुलरोमावलिलता-
कलावालं कुण्डं कुसुमशरतेजोहुतभुजः ।
रतेर्लीलागारं किमपि तव नाभिर्गिरिसुते
बिलद्वारं सिद्धेर्गिरिशनयनानां विजयते ॥

sthiro gangavartah stanamukularomavalilata
kalavaalam kundam kusumasharatejohutbhujah ।
raterlilagaram kimapi tav nabhirgirisute biladvaram
siddhergirishanayananam vijayate ॥

If one keeps chanting this sloka 108 times a day for 45 days, they will gain favor of the rulers and will be successful in all endeavors



Oh Parasakti,
Your navel resembles a tranquil whirlpool, much like the river Ganges; it serves as a sacred space for rituals, akin to a fire pit for conducting homa. It's a playful realm where love flourishes, reminiscent of where Cupid's companion, Rathi, might play. It also symbolizes a nurturing ground for growth, much like a trench filled with budding lotus flowers. Your navel evokes the image of a cavern where revered sages and saints can engage in profound penance, seeking liberation and spiritual discipline. The fine hair on your body, especially around your chest, resembles the delicate stalks of lotus flowers, while your bosoms appear as tender buds ready to bloom.

Clarification:

1. The whirlpools in the Ganges River are often unstable; however, in this sloka, Adi Sankara highlights that the navel of Parasakti, akin to those whirlpools, remains perfectly calm and steady. While it is believed that bathing in the Ganges can wash away one's sins, Adi Sankara suggests that simply meditating on the navel of Parasakti is enough to cleanse one of all sins.
2. In the 76th sloka, it is mentioned that Cupid jumped into the navel of Parasakti to shield himself from the flames. While he remained there, his ability to create desires, including sensual thoughts, was rendered ineffective; thus, meditating on this space helps to eliminate such thoughts and desires.

3. Adi Sankara beautifully describes that the hair on a mother's body, particularly around her chest, resembles the stalks of a lotus flower, with her bosoms appearing as lotus buds. Since Goddess Lakshmi resides in the lotus, meditating on this area can surely lead to wealth and prosperity.
4. Lord Shiva, who burned Cupid, gazed at the mother's navel, which resembles the tranquil swirling waters of the Ganges where Cupid sought refuge. As he watched intently, captivated by the beauty of her navel, he became absorbed in a trance, free from all sensual distractions. Thus, meditating on the navel of Parasakti can bring calmness to the mind and lead to a state of peace.
5. When one reaches a state of absolute peace, they gradually advance to a higher stage of meditation. This signifies that anyone who attains this elevated state of meditation can achieve enlightenment.
6. Consequently, every single part of the mother's body holds significant importance for those practicing yoga and meditation, as it serves as a focal point for gaining self-awareness and reaching the highest stage of meditation or dhyana.
7. As noted in the previous sloka, it can be challenging for many individuals to grasp the profound meanings embedded in the slokas of Soundaryalahiri, compiled by Adi Sankara, which are rich in mystical and philosophical insights.
8. Those seeking to truly understand the deeper meanings of the Soundaryalahiri slokas are encouraged to connect with spiritual masters or gurus.

9. Many of the slokas in the Soundaryalahiri beautifully describe various aspects of the goddess. While some may perceive these descriptions as inappropriate or overly sensual, devoted followers approach them with the perspective of a child of Parasakti, appreciating a beauty that transcends ordinary understanding.
10. Samudrika Lakshana outlines the ideal physical features of individuals, detailing how each part of the body—both for men and women—should be proportioned and angled. This wisdom, attributed to Sage Agastya, guides artists in creating divine images and sculptures.
11. Adi Sankara was a profound knower, sharing only the visions he experienced of both Parasakti and Parameswara during his meditative practices.
12. As Tripurasundari embodies the essence of the universe, similar to how a newborn instinctively admires their mother's beauty without fully comprehending it, Adi Sankara has depicted the mother's beauty through the innocent eyes of a child of Parasakti.

-79-

निसर्गक्षीणस्य स्तनतटभरेण क्लमजुषो
नमन्मूर्तेर्नारीतिलक शनकैस्त्रुट्यत इव ।
चिरं ते मध्यस्य त्रुटिततटिनीतीरतरुणा
समावस्थास्थेम्नो भवतु कुशलं शैलतनये ॥

nisargakshinasya stanatatabharen clamajusho
namanmurternaritilak shanakaistrutyat iv ।
chiram te madhyasya trutitatatinitirataruna
samavasthasthemno bhavatu kushalam shailatanaye॥

Chanting this sloka 1,000 times a day for 45 days may help captivate people's minds and enhance your skills in performing tricks or illusions.

Oh Parasakti,
Like a tree with deeper roots below the ground standing in a fragile bank of a river, your slim waist fatigued by the heaviness of your bosoms too appear slightly bend as if it will break. May safety be vouchsafed to your naturally slender waist and to remain ever firm to grace us.

Clarification:

1. The philosophical interpretation of this sloka suggests that the universe, created by Parasakti, serves as her body. The slightly bent waist symbolizes the earth, which Adi Sankara likens to a slanting tree that remains steadfast on the eroded bank of a flowing river, thanks to its deep, extensive roots.
2. The earth, as the main body of the universe, struggles to support the ever-growing population, along with mountains, rivers, trees, plants, and animals. To alleviate this burden and restore balance, the laws of the universe occasionally bring about natural disasters, aiming to maintain harmony among all natural resources.
3. Consequently, the laws of nature have established a balance between the earth and its inhabitants to prevent disasters that could threaten the earth itself. The two bosoms of the mother represent boundaries on either side, functioning like a scale to maintain equilibrium among humans, other living beings, and all natural resources, including animals and plants, thus safeguarding the earth from destruction. It is evident that Adi Sankara intended to communicate this important message through

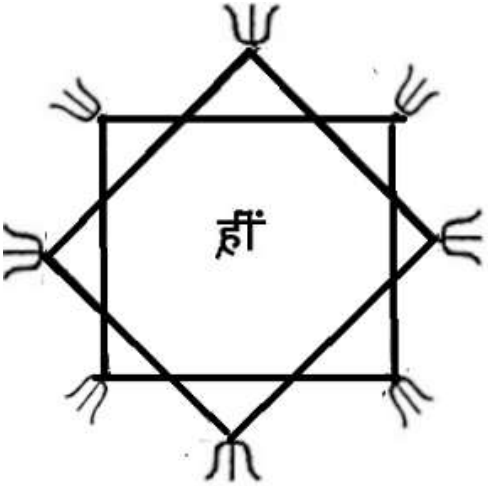
the sloka, highlighting his prayer for the stability of Parasakti's hip, which symbolizes the heart of the universe—our earth.

-80-

कुचौ सद्यःस्विद्यत्तटघटितकूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता ।
तव त्रातुं भङ्गादलमिति वलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलि लवलीवल्लिभिरिव ॥

kuchau sadyahsvidyattataghatitkoorpasabhidurou
kashantau dormule kanakakalashabhou kalayata ।
tav tratum bhangadalamiti valagnam tanubhuva
tridha naddham devi trivali lavalivallibhiriv ॥

If someone chants this sloka 1,000 times a day for 45 days, they may develop the ability to perform tricks or illusions similar to mayajal.



Oh Parasakti,
As you immerse yourself in profound thoughts of your beloved Paramasiva, you may feel overwhelmed, your heart racing and beads of sweat forming. Concerned that the embrace of your golden bosoms might tighten your blouse, potentially causing harm to your waist, Manmatha has lovingly placed three creepers around you for protection.

Clarification:

1. It's important to understand that Parasakti was not created by anyone; rather, she directly created the universe. Through Brahma, she brought forth all living beings, natural resources, plants, animals, and more, as seen in the fourteen worlds. Given that even the divine beings were created by her, it raises a question as to why Adi Sankara would state that Manmatha created the three folds in her groin area.
2. The true meaning of Manmada is 'the most beautiful person.' It's widely known that before this universe came into being, the eternal Parasakti was one with Parameswara, collectively referred to as Sadasiva. She temporarily released Sadasiva to create the universe under her guidance, after which he was known as Iswara.
3. Iswara then released the three deities: Brahma, Vishnu, and Rudra. Among them, Brahma was responsible for creating all living beings, natural resources, plants, animals, and more in the fourteen worlds. This leads one to ponder how it could be accepted that Manmatha created the three folds in Parasakti's groin area.

4. In this sloka, Adi Sankara's description of Manmatha becomes clearer. He refers to the eternal Sadasiva as Manmatha, depicting him as the embodiment of half Parameswara and half Parameswari, the most beautiful being who created the three folds in Parasakti's groin. This indicates that these folds were self-created by her within her own body.
5. The final point concerns the three folds in Parasakti's groin area. Adi Sankara views the universe as the body of Parasakti. Thus, the deeper meaning of this sloka suggests that, as the universe, those three folds symbolize the upper world, the middle world (which is the earth), and the lower world (beneath the earth).
6. Parasakti's heavy bosoms, supported by her stomach, are complemented by the creeper-like three folds around her waist, which are visible as they carry this weight. The 'Vaddanam'—a jewelled girdle—is a gold ornamental belt traditionally worn by South Indian women on special occasions. Therefore, the three folds can also be seen as a Vaddanam, providing support for the heavy bosoms of Parasakti.
7. The philosophical interpretation of this perspective is that Parasakti's bosoms symbolize motherhood, nourishing all beings in the universe. The stomach represents the universe itself, while the jewelled girdle around her waist signifies her embrace of the universe from all sides.
8. Many slokas in Soundaryalahiri detail the beauty of various aspects of the goddess. While some may perceive these descriptions as vulgar or erotic, true devotees approach the slokas from the perspective of being a child

of Parasakti, appreciating her beauty that transcends conventional standards.

9. Samudrika Lakshana speaks about the physical features of people – how each part of the body of both men and women should appear to a specific measure and angle. This is stated to have been written by Sage Agastya and the artists who draw the images of divines and sculptures who carve the statues follow those measurements while carving the statues.
10. Adi Sankara was an enlightened soul, articulating the visions he experienced of both Parasakti and Parameswara during his meditative practices.
11. Since Parasakti is the mother of the universe, much like a newborn who instinctively admires their mother's beauty without fully understanding it, Adi Sankara describes her beauty from the innocent perspective of her child.

-81-

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजा-
न्नितम्बादाच्छिद्य त्वयि हरणरूपेण निदधे ।
अतस्ते विस्तीर्णो गुरुरयमशेषां वसुमतीं
नितम्बप्राग्भारः स्थगयति लघुत्वं नयति च ॥

gurutvam vistaram kshitidharapatih parvati nija-
nnitambadachidya tvayi haranarupen nidadhe ।
ataste vistirno gururayamashesham vasumatim
nitambapragbharah sthagayati laghutvam nayati ch ॥

Chanting this sloka 1,000 times a day for 16 days may grant incredible abilities, such as the power to float on fire.

Oh Parasakti,
Your wide hips seem to symbolize abundance and beauty. Your wide hips also remind me of the vast land that your father Himavan acquired from the foothills of the Himalaya and gave in the form of generous gift.

Clarification:

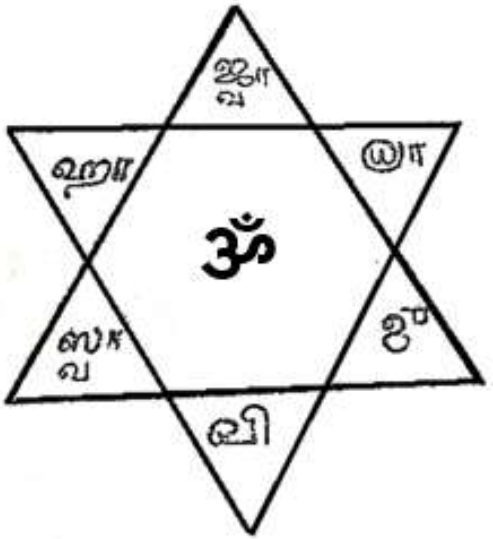
1. The message conveyed by Adi Sankara in this sloka is quite profound. He suggests that the world is so vast that it cannot be fully perceived from a single viewpoint. If such an immense world can be obscured by the hip of Parasakti, it prompts us to consider the magnitude of her presence.
2. In this context, even Adi Sankara would have been unable to see Parasakti's face, as he too would be positioned in a world concealed behind her. Therefore, the interpretation of this sloka—that the back of Parasakti hides the universe—should not be taken at face value; rather, it invites us to explore the deeper philosophy hidden in it. If her back can indeed conceal the earth, it reinforces the idea that the world is a manifestation of her essence, and that Parasakti embodies the universe itself.
3. Adi Sankara diligently elaborates in each sloka how Parasakti, through her various forms, reflects the universe that resides within her.

-82-

करीन्द्राणां शुण्डान् कनककदलीकाण्डपटली-
मुभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवती ।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
विजिग्ये जानुभ्यां विबुधकरिकुम्भद्वयमसि ॥

karindranam shundaan kanakakadalikandapatali-
mubhabhyamurubhyamubhayamapi nirjitya bhavati ।
suvruttabhyam patyuh pranatikathinabhyam girisute vijigye
janubhyam vibudhakarikumbhadvayamsi ॥

Chanting this sloka 1,000 times a day for 16 days may help one gain the ability to float on water.



Oh Parasakti

Your thighs are more beautiful than the majestic trunks of elephants and the radiant banana stems. Despite this, you often kneel before your spouse in a gesture of respect; even then, your knees remain strong and graceful, surpassing the might of Airavata, the divine elephant of the heavens.

Clarification:

1. Adi Sankara beautifully praises the thighs and knees of Parasakti in this sloka. He says 'Oh, Parasakti, you have convincingly shown that the soft trunks of elephants and golden banana trees cannot compare to your lovely, gentle thighs. Even though you have knelt repeatedly at the feet of your consort, your resilient knees remain softer and stronger, surpassing the hardened heads of the divine elephant Airavata'.
2. From this, Adi Sankara offers indirect guidance to married women.
3. His message is that for married women, their husbands should be their primary deity. It's essential to remember that regardless of their husband's status, he remains their husband. Even Parasakti herself often bowed to her husband, Parameshwara, to show her respect.
4. One should not question how Parasakti, the creator of the universe, could bow to Lord Shiva. She did not bow to him as a deity but rather as her husband. This reinforces the idea that for married women, their husband is their foremost God.

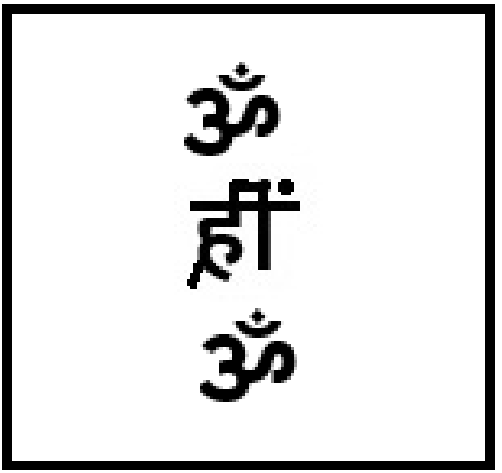
5. Many slokas in Soundaryalahiri detail the beauty of various aspects of the goddess. While some may perceive these descriptions as inappropriate or overly sensual, true devotees understand them from the perspective of Parasakti's child, whose beauty transcends conventional measures.
6. Samudrika Lakshana speaks about the physical features of people – how each part of the body of both men and women should appear to a specific measure and angle. This is stated to have been written by Sage Agastya and the artists who draw the images of divines and sculptures who carve the statues follow those measurements while carving the statues.
7. Adi Sankara was an enlightened soul, articulating the visions he experienced of both Parasakti and Parameswara during his meditative practices.
8. Since Parasakti is the mother of the universe, much like a newborn who instinctively admires their mother's beauty without fully understanding it, Adi Sankara describes her beauty from the innocent perspective of her child.

-83-

परजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखो बाढमकृत ।
यदग्रे दृश्यन्ते दशशरफलाः पादयुगली-
नखाग्रच्छद्मानः सुरमकुटशाणैकनिशिताः ॥

parajetum rudram dvigunasharagarbhou girisute
nishangau janghe te vishamvishikho badhamakrut ।
yadagre drshyante dashasharafalah padayugali
nakhagrachadmanah suramakutashaanaikanishitah ॥

If one keeps chanting this sloka 1000 times a day for 12 days, they will gain the power to keep entire enemy army at bay



Oh Parasakti

To disturb the penance of Shiva, Cupid used two quivers to encase ten arrows which were similar to your toe nails. In addition, he carried five arrows made of flower. The ten toe- nails of your feet appeared as sharpened arrows; everyday when the diadems of the celestial beings who fall at your feet to offer worship, rub your nail , they further sharpen them.

Clarification:

1. In this sloka, Adi Sankara beautifully describes Parasakti's ten toenails, which enchant Lord Shiva. He describes how, in a moment of confusion, Cupid realized that the sight of her radiant toe nails could disrupt Shiva's deep meditation. Inspired by this, he crafted his arrows resembling to the toe of Parasakthi to awaken the feelings of love in Shiva, and break his resolve. Although Shiva initially reacted with anger and burned Cupid, he later revived him at Parasakti's request.
2. The deeper meaning behind this sloka convey that when Cupid struggled to interrupt Shiva's meditation, he was struck by the beauty of Parasakti's toe nails. In that moment, he understood that the charm of toe nail could easily captivate Shiva and weaken his determination.
3. Parasakti's sharp toe nails transformed into arrows of love, prompting Cupid to reshape his flower arrows to mirror them. When he aimed these at Lord Shiva, it disrupted his meditation. In an instant, Shiva opened his eyes and found Parasakti before him, and her beauty was enough to shatter his austere practice. However, in his

anger over the disturbance, he burned Cupid, only to restore his life later at Parasakti's gentle request.

-84-

श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मातः शिरसि दयया धेहि चरणौ ।
ययोः पाद्यं पाथः पशुपतिजटाजूटतटिनी
ययोर्लाक्षालक्ष्मीररुणहरिचूडामणिरुचिः ॥

shrutinam murdhano dadhati tav yo shekharataya
mamaapyetou matah shirasi dayaya dhehi charanau ।
yayoh padyam pathah pashupatijataajutatatini
yayorlakshalakshmirrunaharichudamaniruchih ॥

If one keeps chanting this sloka 1000 times a day for 365 days, he will gain the power of transmigration from one body to another

Oh Parasakti,
The Upanishads and Vedas beautifully rest upon your feet like delicate flowers. The Ganges, flowing from the matted hair of Shiva, purifies your feet as if performing a sacred abhiseka. The radiance from the chudamani gem on Vishnu's diadem lends a lovely red hue to your feet. I humbly pray for your mercy, requesting you to place your sacred feet upon my head and bless me.

Clarification:

1. In this sloka, Adi Sankara beautifully expresses the reverence for the feet of Devi. He conveys 'Oh Parasakti, the Vedas and Upanishads honor your feet as if they are precious flowers resting on their heads; the waters of the Ganga, flowing from the matted hair of Shiva, cleanse your feet as if performing a sacred ritual; your feet shine with a red hue, illuminated by the gems adorning Vishnu's diadem. Oh Devi, may your holy feet rest upon my head to purify me'.
2. The sloka highlights that Parasakti is revered by all, including Shiva, Vishnu, and the Upanishads. It also illustrates how the Ganges water, flowing from the matted hair of Lord Shiva, cleanses the sacred feet of Parasakti.
3. Typically, the Ganges water does not touch the feet of Parasakti, but it flows over them whenever Shiva bows down in reverence, bringing his head close to her feet. In those moments, the water not only purifies her feet but also serves as an expression of his respect.
4. During the sacred ritual known as 'Pada Prakshanam,' which takes place only in the divine realm, all beings—

whether supreme deities or lesser gods—offer their respects by prostrating before Parasakti, their heads touching her feet. Even husbands show their reverence at the feet of their wives.

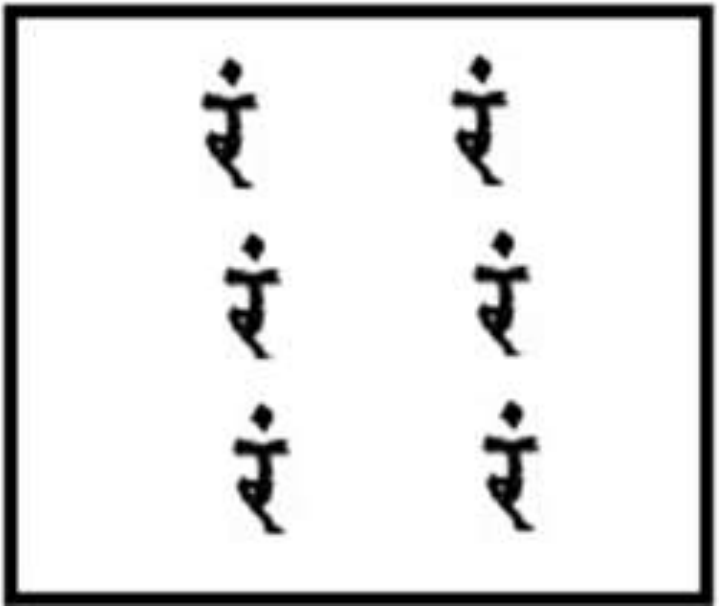
5. Additionally, when both male and female deities experience joy, the female deity may momentarily feel a type of anger known as 'Pranaya anger.' To soothe this feeling, her consort would bow down before her in a gesture of humility. These rituals are not meant to diminish the role of husbands; rather, they symbolize the merging of the individual soul with the universal spirit.
6. This understanding is why Adi Sankara, through this sloka, earnestly asks Parasakti to place her feet upon his head, so he may attain everlasting and complete liberation.

-85-

नमोवाकं ब्रूमो नयनरमणीयाय पदयो-
स्तवास्मै द्वन्द्वाय स्फुटरुचिरसालक्तकवते ।
असूयत्यत्यन्तं यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केलितरवे ॥

namovakam brumo nayanaramaniyay padayo
stavasmai dvandvay sphutaruchirasalaktakavate ।
asuyatyatyantam yadabhihananay spruhayate
pashunamishanah pramadavanakankelitarave ॥

If one keeps chanting this sloka 1000 times a day for 12 days, the fear of bootha (evil souls) will vanish



Oh Parasakti,
I offer salutations to your beautiful feet, adorned with bright and shimmering henna. While you were playing in the garden, I noticed you kicking the Ashoka trees gently. Your partner, Parameswara, seemed quite jealous of those trees, feeling that only he should be the one to receive such tender affection like -even kicks from you- as you truly belong to him alone.

Clarification:

1. Some legends, such as the Shiva Purana, suggest that a woman must symbolically kick a tree for it to bear fruit. This act is not meant to be forceful but gentle kick. It carries a deeper meaning.
2. Ashoka trees are believed to be creations of Parasakti through Lord Brahma. Spiritual gurus teach that trees and plants have their own forms of life and feelings, much like humans, though their emotions are invisible and different from ours.
3. There are stories in our puranas and other texts that indicate when trees and animals, or even inanimate objects pray to god in silence in their own manner, the divine bless them to have birth as humans in their next life.
4. In this context, it is possible that Parasakti, responding to the prayers of the Ashoka trees, symbolically kicked them to get relieved of their past sins. Some of the stories in purana suggests that the divine often acts in ways that may seem strange to us, including symbolic gestures like

kicking. The tale of Ahalya, who was redeemed by Rama, serves as an example.

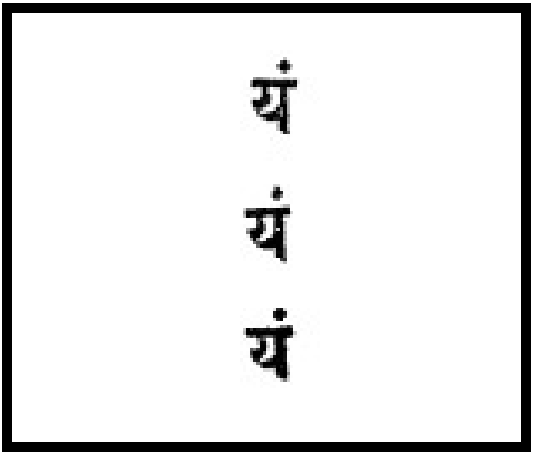
5. Lord Shiva feeling jealousy towards trees is more philosophical than literal. Since Parasakti is the creator of the universe, it's difficult to understand why Shiva would feel jealous of her acts towards her own creations.
6. Lord Shiva, too, has drawn sins upon him; a classic example is when he, in the form of Lord Bhairava, removed Lord Brahma's head, incurring sin- 'brahmahaththi dosha'. To cleanse himself of this sin, he had to journey to Kasi, which was ruled by Kasi Visalakshi.
7. It's possible that Shiva was waiting for her symbolic kick to get relieved of various doshas accrued by him for different reasons. Parasakthi's attention on the trees may have caused frustration in the mind of Lord Shiva.
8. Additionally, Shiva represents static energy while Parasakti embodies kinetic energy. For Shiva to remain active, he relies on Parasakti's presence to energize him for the greater good of humanity.
9. Lord Shiva's desire for her symbolic kick is essentially a way to 'kick start' his energy. It's said that he cannot even pulse without her. Therefore, his hope for Parasakti's constant presence isn't rooted in jealousy but is instead focused on benefiting humanity and the universe.

-86-

मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते ।
चिरादन्तःशल्यं दहनकृतमुन्मूलितवता
तुलाकोटिक्वाणैः किलिकिलितमीशानरिपुणा ॥

mrusha krutva gotraskhalanamath vailakshyanamitam
lalate bhartaram charanakamale tadyati te ।
chiradantahshalyam dahanakrutamunmulitavata
tulakotikvanaih kilikilitamishanaripuna ॥

Chanting this sloka 1,000 times a day for 21 days may help alleviate fears of spirits and ghosts.



Oh Parasakti

There was a moment when your husband, Parameshwara, jokingly called you by another woman's name, which understandably upset you. When he came near you, he appeared embarrassed and lowered his head. Feeling angry, when you pushed him away and stood up, your beautiful foot accidentally brushed against his forehead, making your anklets jingle softly. In that moment, Manmatha, who held a grudge against Lord Shiva for burning him to ashes, mistakenly celebrated, believing that through the sound of your anklets you teased Lord Shiva.

Clarification:

1. In this sloka, Adi Sankara expresses, 'Oh Parasakti, in your private moments, your husband mistakenly called you by another name, which made you feel as if he had been unfaithful. This led to your anger, and in your attempt to push him away, your foot accidentally struck his third eye on his forehead. The sound of your anklets jingled as if you wantonly did this. Cupid, feeling the impact on Lord Shiva's third eye, was reminded of his own pain and was amused by the sound, causing his long-held anger towards Lord Shiva to dissipate'.
2. This Sloka should be understood alongside the previous one, where Parameswara, watching Parasakti kick the Ashoka tree, wishes for a similar playful interaction with her. One day, he intentionally called her by another woman's name, which upset Parasakti and made her feel sad, as if her partner might have relationship with

someone else. The term 'Gothraskalanam' (गोत्रस्खलनम) in this context refers to a playful dynamic between a husband and wife. It involves teasing each other by calling one another by different names or playfully criticizing family members to provoke a reaction. This is a loving game meant to express deep affection; when one partner gets irritated, the other quickly embraces them in laughter to soothe any tension. This playful exchange is what is known as 'Gothraskalanam.'

3. After successfully teasing Parasakti, Parameswara felt a sense of joy and bowed his head in a moment of humility. In a spontaneous gesture, when Parasakti tried to push him away, her foot inadvertently struck his forehead. At that moment, Cupid, waiting for a chance to resolve his issues with Parameswara, noticed the anklet on Parasakti's foot jingle. He chuckled along with the sound, and together they created a beautiful melody, leading to Cupid's lingering anger towards Parameswara vanish.
4. On the surface, many may only grasp the literal meaning of the sloka, but it holds a much deeper philosophical significance. The universe relies on the unity of Parasakti and Parameswara. The harmonious sound created by the jingle of Parasakti's anklet and the laughter of Cupid illustrates this truth. If Parasakti's foot had not touched Parameswara's forehead, the anklet wouldn't have jingled, nor would Cupid have giggled with joy. Thus, both Parasakti and Parameswara are essential for the universe to remain vibrant and joyful.
5. Witnessing the Ashoka trees receiving the gentle kicks of Parasakti, Lord Shiva felt a sense of deep sadness and longed for the moment when Parasakti's feet would touch

him in the same way. Similarly, Parasakti felt sorrow when Parameswara referred to her by a different feminine name. In their mutual sadness, Cupid became anxious that the universe might succumb to darkness and hasten toward the Kali Yuga, where happiness would become a rare treasure.

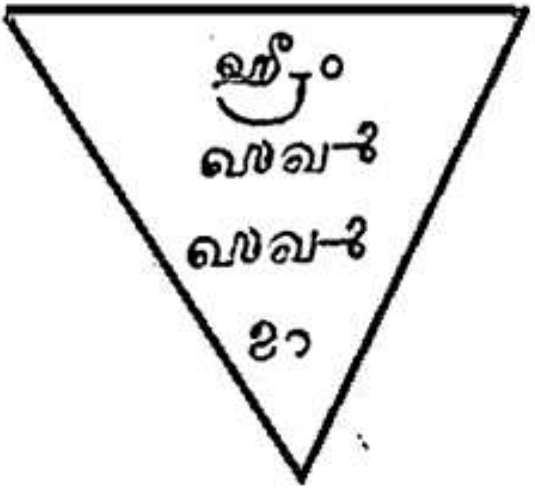
6. Therefore, when Parasakti's foot touched Parameswara's forehead, Cupid ensured that the anklet produced a delightful jingle, accompanied by his playful giggle. The atmosphere was infused with profound love, and both Parameswara and Parasakti found themselves laughing uncontrollably at their playful antics, embracing each other warmly. In their unity, the darkness that had loomed over the universe vanished completely.

-87-

हिमानीहन्तव्यं हिमगिरिनिवासैकचतुरौ
निशायां निद्राणं निशि चरमभागे च विशदौ ।
वरं लक्ष्मीपात्रं श्रियमतिसृजन्तौ समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् ॥

himanihantavyam himagirinivasaikchaturou
nishayam nidranam nishi charamabhage ch vishadau।
varam lakshmipatram shriyamatisrijantau samayinam
sarojam tvatpadau janani jayataschitramih kim ॥

If one keeps chanting this sloka 1000 times a day for 16 days they gain command to tame all varieties of snakes



Oh Parasakti,
What a marvel your radiant feet are, perfectly suited for the snow-capped mountains, resembling the everlasting golden lotus. You generously grant grace to all who seek you, whether it be day, night, dusk, or dawn. This surpasses even the lotus flower, in which Goddess Mahalakshmi dwells and grants blessings to devotees. Unlike the lotus, which withers in the frost and closes its petals at night under the moonlight only to bloom again in the next morning at sunrise, your grace remains constant and unwavering unmindful of day or night.

Clarification:

1. In this sloka, Adi Sankara beautifully highlights the glory of Parasakti's feet. He expresses, 'Oh, Parasakti, your feet rest peacefully in the snow-covered mountains; they shine brightly all times—day, night, dusk, and dawn. You graciously bless those who seek your presence. Your feet surpass the lotus flowers that wither in the cold, close at night, and bloom with the sunlight, even though Goddess Mahalakshmi resides there'.
2. While the lotus flower symbolizes Goddess Lakshmi, the goddess of wealth, simply worshipping the flower alone may not bring prosperity or abundance. True blessings come from praying directly to Goddess Mahalakshmi, who resides within it.
3. Furthermore, the lifespan of a lotus flower is not everlasting; it weathers away after a period. This leads to

Goddess Lakshmi transit from one lotus flower to another.

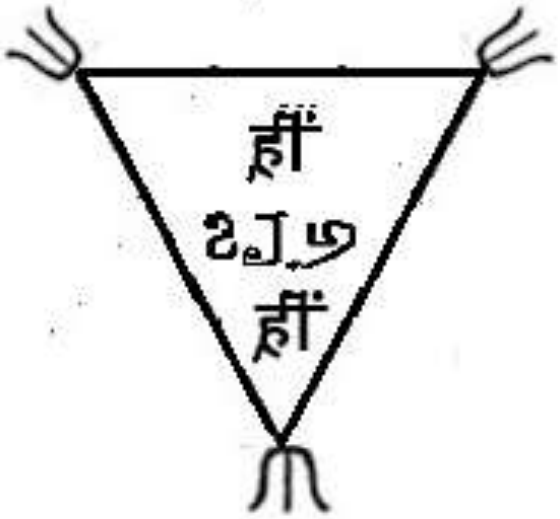
4. One can observe how the leaves of the lotus flower wilt in the snow, close their petals at night, and bloom at sunrise next morning. This characteristic of the lotus serves as a gentle reminder that we should not adopt a fleeting mindset, instead pray to Goddess Lakshmi with a steady heart to receive her blessings.
5. At the same time, Adi Sankara notes that while the feet of Parasakti possess a beauty akin to that of a lotus flower, their nature is eternal, unlike the lotus that weathers. The beauty and essence of her feet remain unchanged under any circumstance. Therefore, devotees can meditate on Parasakti at any time with purity and a steady mind to receive her abundant grace.

-88-

पदं ते कीर्तीनां प्रपदमपदं देवि विपदां
कथं नीतं सद्भिः कठिनकमठीकर्परतुलाम् ।
कथं वा बाहुभ्यामुपयमनकाले पुरभिदा
यदादाय न्यस्तं दृषदि दयमानेन मनसा ॥

padam te kirtinam prapadamapadam devi vipadam
katham nitam sadbhih kathinakamathikarparatulaam ।
katham va bahubhyamupayamanakale purabhida
yadaday nyastam drushadi dayamanen manasa ॥

If one keeps chanting this sloka 1008 times a day for 180 days, they will be able to subdue all kinds of animals



Oh Parasakti,
Your feet are more resilient than the shell of a tortoise. Those who revere your feet find relief from their endless troubles. It's puzzling how poets could compare your delicate, tender feet to the tough shell of a tortoise or a grinding stone. It's also intriguing that your compassionate consort, Shiva, held the front part of your gentle foot and placed it on the grinding stone during your marriage ceremony.

Clarification:

1. In this sloka Adi Sankara has expressed few strange views.
2. It is known that those who with purity of mind worship at the feet of Parasakti are fully protected by her from all sorts of dangers. Even though one will have to undergo the effects of their past karmas, if they surrender at her feet with purity of mind, the effects of karma's will become less. This indirectly suggests that one will have to have full faith on Parasakti and worship her feet.
3. Why her feet was compared to the shell of tortoise is second riddle. Similar to the tortoise withdrawing all its limbs into her shell when faced with any kind of danger, one will have to fully surrender at the feet of Parasakti to find a solution to their unending problems to get freed of them.
4. Tortoise shell is often compared to a strong mind; hence, her feet has been compared to the shell of the tortoise; her feet bestow strong mind to the one who pray to her to find a solution to get rid of them fearlessly; the shell of tortoise is not easily penetrable; similarly, her feet is also

not easily penetrable unless there is exhibit of purity of mind by the seekers for her grace.

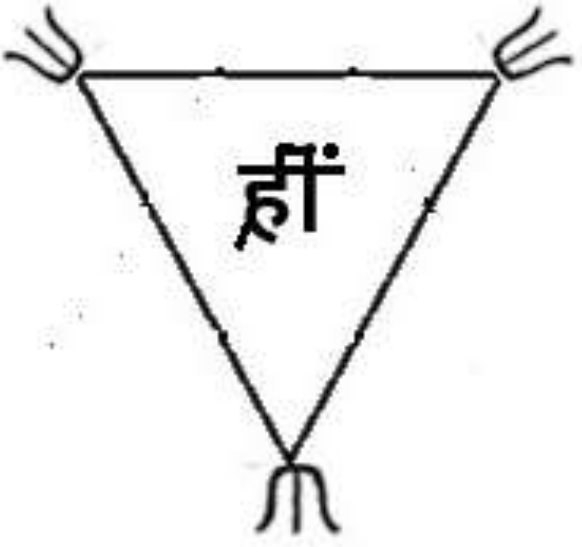
5. During marriage ceremonies, there is one ritual in which the bride's right side fore foot is gently held by the bridegroom and placed over a mashing stone. In the ritual the groom tells the bride- 'your mind should be as steadfast as this stone. You should endure the hardships that may come along your way in married life. You should accept whatever comes with strong heart and mind'; since, stone is stronger than all metals and cannot be bent or melted, the 'hand grinder stone' is used for this ritual.
6. Adi Shankara, who shows Lord Shiva performing that ritual, mentions 'Although the feet of the mother is soft, they are stronger than the shells of a tortoise and harder than the hand grinding stone. The feet of Parasakti are known for their grandeur as they remove all misfortunes even if they are harder like stones.' All above are the inner meaning of this sloka.

-89-

नखैर्नाकस्त्रीणां करकमलसंकोचशशिभि-
स्तरूणां दिव्यानां हसत इव ते चण्डि चरणौ ।
फलानि स्वःस्थेभ्यः किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमह्नाय ददतौ ॥

nakhairnakastrinam karakamalasankochashashibhi-
starunam divyanam hasat iv te chandi charanau ।
falani svahsthebhyah kisalayakaragren dadatam
daridrebhyo bhadram shriyamanishamahnay dadatau॥

Chanting this sloka 1,000 times a day for 30 days may help in finding relief from illnesses.



Oh Parasakti,
Worshippers of you, beget prosperity and wealth; whether they belong to devaloga or bhoologa, you treat all alike contrary to Kalpa vriksha (Tree) in devaloga, which with its freshly sprouted tender leaves, fulfills the desires of only those in devaloga. It is said that the hands of celestial beings are comparable to the lotus flower. Similar to how the petals of lotus flower closes on the appearance of Moon, the moment celestial beings in devaloga see your feet, they quickly close both their hands as if they offer worship as the lustrous nails of your foot which emits rays like that of Moon.

Clarification:

1. In this sloka too, Adi Sankara tells how the finger nails on the feet of Parasakti which shine like the moonlight fulfills the wishes of her devotees. It shows no discrimination- whether those who prayed her lived in heaven or on earth; she fulfills their desires without hesitation, the moment they pray.
2. Adi Sankara compares the differences between the boons granted by the Kalpak vriksha trees in heaven which fulfills the wishes of only those in heaven, while Parasakti grants boons in abundance to anyone who offer worship to her feet; she discriminates none, whether they belong to devaloga or are ordinary humans on earth.
3. The aspect of the lotus flower is that they close their petals the moment they see the Moon. It is often stated that the hands of the celestial beings are like lotus flowers; however, when the celestial beings see the nails

on the feet of the mother which emits rays like the Moon, they throw away whatever they have in their hands and worship the mother with folded hands similar to how the lotus close her petals seeing moon.

-90-

ददाने दीनेभ्यः श्रियमनिशमाशानुसदृशी-
ममन्दं सौन्दर्यप्रकरमकरन्दम् विकिरति ।
तवास्मिन् मन्दारस्तबकसुभगे यातु चरणे
निमज्जन्मज्जीवः करणचरणः षट्चरणताम् ॥

dadane dinebhyah shriyamanishamaashanusadrshi-
mamandam saundaryaprakaramakarandam vikirati ।
tavasmin mandarastabakasubhage yatu charane
nimajjanmajjivah karancharanah shatcharanatam ॥

Chanting this sloka 1,000 times a day for 30 days may help to alleviate the effects of witchcraft and black magic.

Oh Parasakti,
Your feet have the incredible ability to meet the true needs of those in need. Just as celestial flowers release their nectar, your feet radiate a divine grace that fulfills desires. Oh, goddess, even though I am human, comprised of six elements, I long to become a six-legged bee, surrendering myself completely at your feet with all my senses.

Clarification:

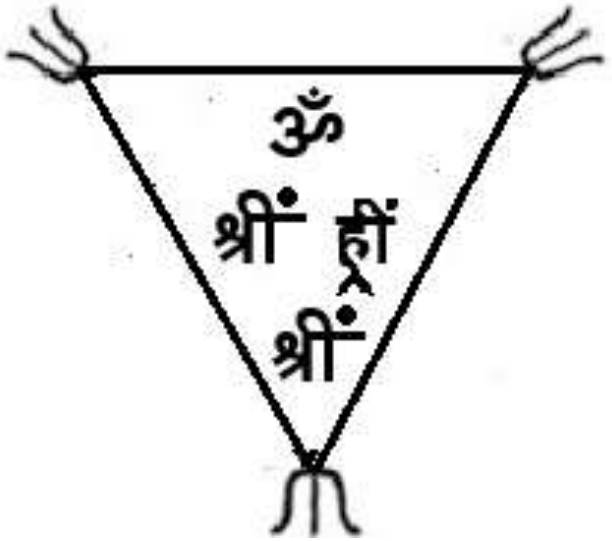
1. The message of Adi Sankara in this sloka is very simple, 'surrender to Parasakti unconditionally and have her blessings perpetually', which he wants to do for himself and merge with her feet to attain salvation.
2. Unlike many others, he has no personal desires to fulfill, having renounced all worldly attachments to embrace the life of a sanyasi. This sloka illustrates that Parasakti's feet are a reservoir of sweet grace, generously offered to her devotees, much like flowers that store nectar for bees to nourish themselves.
3. In this context, Adi Sankara longs to embody the spirit of a bee, surrendering himself entirely at her feet. His intention is not to take the nectar of grace for himself, but to unite with her eternal essence of bliss and ultimately achieve moksha.

-91-

पदन्यासक्रीडापरिचयमिवारब्धुमनसः
स्खलन्तस्ते खेलं भवनकलहंसा न जहति ।
अतस्तेषां शिक्षां सुभगमणिमञ्जीररणित-
च्छलादाचक्षाणं चरणकमलं चारुचरिते ॥

padanyasakridaparichayamivarabdhumanasah
skhalantaste khelam bhavanakalahansa na jahati ।
atastesham shiksham subhagamanimanjirranit-
cchhalad achakshaanam charanakamalam charucharite ॥

Chanting this sloka 1,000 times a day for 45 days may help in acquiring more land and wealth.



Oh Parasakti

Fascinated by your majestic gait, the swans in the pond of your garden, desirous to follow your majestic gait, practice the art of walking by frolicking them in your garden; they follow you wherever you go to take lessons from the tinkling musical sound of the 'padma raga gems' studded anklets worn by you.

Clarification:

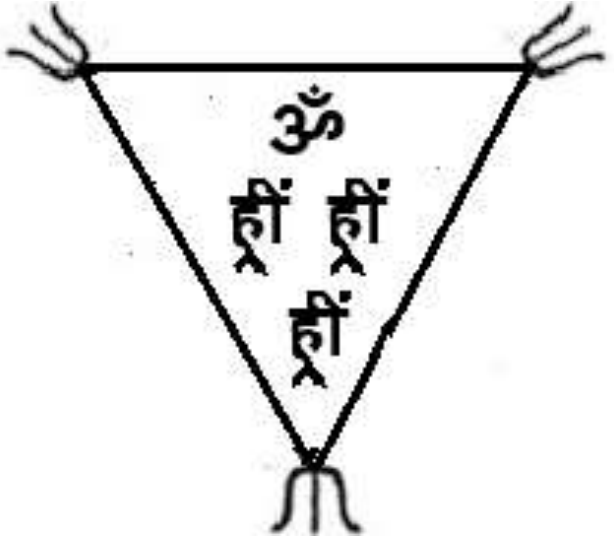
1. In this sloka, Adi Sankara beautifully honors the feet of Parasakti. While poets often compare a woman's graceful walk to that of swans or the majestic elephants of royal courts, Adi Sankara takes a different approach. He depicts swans in her garden, eager to emulate Parasakti's grace, follow her footsteps and concentrate on the musical sound released by the anklets in her feet and take lesson from it every time she walks around the garden.
2. While this may appear to be the straightforward interpretation of the sloka, it carries deeper philosophical significance for those who worship the Parasakthi. Adi Sankara encourages seekers and practitioners to 'focus on the feet of Parasakti and persist in their worship and meditation with unwavering determination'. Just as the swans attentively follow her footsteps to master the art of walking, they too can fulfill their desires through dedicated devotion.

-92-

गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वरभृतः
शिवः स्वच्छच्छायाघटितकपटप्रच्छदपटः ।
त्वदीयानां भासां प्रतिफलनरागारुणतया
शरीरी शृङ्गारो रस इव दृशां दोग्धि कुतुकम् ॥

gataste manchatvam druhinaharirudreshvarabhrutah shivah
svacchhachayaghatitakapataprachadapatah l
tvadiyaanam bhasam pratiphalanaragarunataya shariri
shrungaro ras iv drsham dogdhi kutukam ॥

If one keeps chanting this sloka 2000 times a day for 45 days, they can ward of the evils, become a King



Oh Parasakti,
While four of the divine figures, Iswara, Brahma, Vishnu, and Rudra, serve as the legs of your cot, Sadasiva has become the carpet beneath you. Although Sadasiva wears a beautifully clear white garment, he takes on a reddish hue from the glow reflected by your body, and this brings you joy.

Clarification:

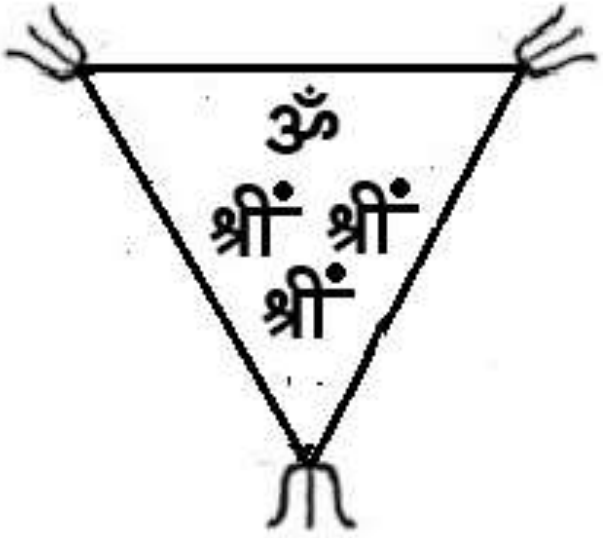
1. The universe was created by Parasakti, who embodies both herself and Sadasiva. She first separates Sadasiva to bring forth Iswara, who then creates Brahma for creation, Vishnu for sustenance, and Rudra for annihilation—these being the three essential activities in the universe. Therefore, the five divine entities are integral parts of Parasakti, and none can function independently without drawing their powers from her. In essence, Sadasiva takes the form of Iswara to create the three divine beings.
2. Neither Parasakti nor Sadasiva can exist as separate entities for long, as they embody one another. Iswara's role is specifically focused on the creation of the three primary divine beings who oversee the essential activities of creation, sustenance, and destruction.
3. All four divine beings yearn to be close to Parasakti, yet they cannot approach her directly. As a result, when she returned to her abode in Manithveepa, the four divines—Iswara, Brahma, Vishnu, and Rudra—became the legs of the cot on which she is seated, while Sadasiva transformed himself into the carpet beneath it.

-93-

अराला केशेषु प्रकृतिसरला मन्दहसिते
शिरीषाभा चित्ते दृषदुपलशोभा कुचतटे ।
भृशं तन्वी मध्ये पृथुरुरसिजारोहविषये
जगत्त्रातुं शम्भोर्जयति करुणा काचिदरुणा ॥

araala kesheshu prakrutisarla mandahasite
shirishabha chitte drushadupalashobha kuchatate ।
bhrusham tanvi madhye pruthururasijarohavishaye
jagattratum shambhorjayati karuna kachidaruna ॥

If one keeps chanting this sloka 1000 times a day for 45 days, their mental agony will vanish and requirements get fulfilled



Oh Parasakti

Your essence transcends the thoughts and words of Parameswara; you have lovely, natural curly hair and a beautiful smile that radiates grace. You embody elegance with your curves and features; a slim waist and lips shaped like Cupid's bow; your complexion shines with a radiant glow; you are truly a divine presence, manifested for the well-being of the universe.

Clarification:

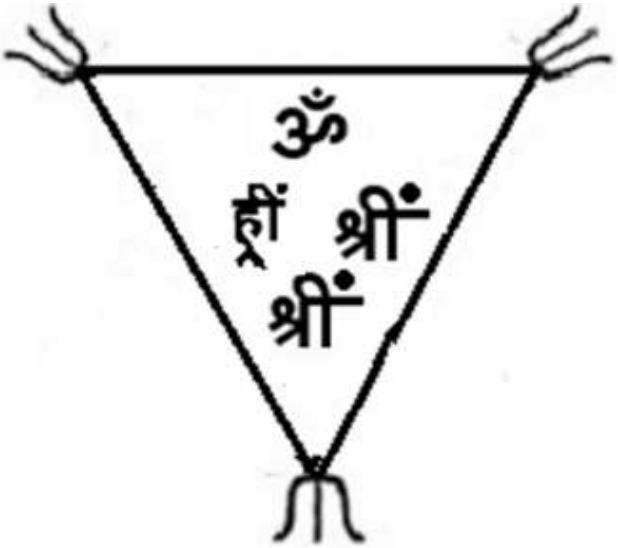
1. Here again Adi Sankara repeats his expression on the beauty of the goddess in brief).

-94

कलङ्कः कस्तूरी रजनिकरबिम्बं जलमयं
कलाभिः कर्पूरैर्मरकतकरण्डं निबिडितम् ।
अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तव कृते ॥

kalankah kasturi rajanikarabimbam jalamayam kalabhih
karpurairmarakatakarandam nibiditam ।
atastvadbhogen pratidinamidam riktakuharam
vidhirbhuyo bhuyo nibidayati nunam tav krute ॥

If one keeps chanting this sloka 2000 times a day for 45 days all their desires will get fulfilled



Oh Parasakti,
The shadowed side of the moon that we can see is like a delicate musk powder, while the moon itself resembles a pitcher filled with musk and edible camphor to the brim. Brahma lovingly replenishes these fragrant offerings for you after they are used during your bathing rituals.

Clarification:

1. Through this sloka, Adi Sankara indicates which is the best period to worship Parasakti to get her abundant grace.
2. In Hindu calendar a paksha is the period on either side of the full Moon. One paksha consists of two fortnights. The first paksha -period-is 15 days from the full Moon to amavasya and next paksha -period- 15 days is from amavasya to the full Moon period.
3. The fifteen days in between the amavasya to full Moon is called shukla paksha or waxing Moon period. Similarly, the second fortnight beginning from full Moon to amavasya is called the krishna paksha or the waning Moon period.
4. During shukla paksha or waxing Moon period, (from Amavasya) Parasakti sits on the throne in her royal court and bless her devotees fulfilling their desires. During the next 15 days of the waning Moon period called krishna paksha she goes to take a bath and no one can approach her during those fifteen days and therefore, her blessing remains curtailed.

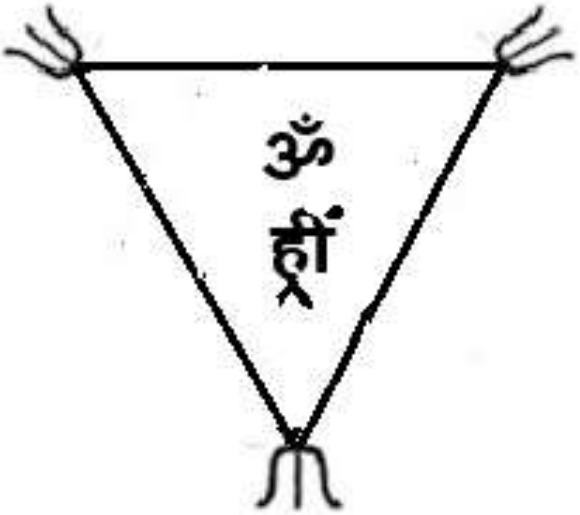
5. At the end of the full Moon and moving towards amavasya, (Waning period) Parasakti goes to take bathe, her water tank like jars is kept filled with different perfumes mixed in water.
6. She again dresses up and from next day to Amavasya she sits in her royal court to bless her devotees in the next 15 days.
7. From this it is clear that the perfect grace of Parasakti is available during the waxing moon period- Shukla Paksha.
8. It is believed that during the Shukla paksha when Parasakti is seated in her royal court, Lord Brahma again refills the emptied jars with perfumes to enable devi to take bath.

-95-

पुरारातेरन्तःपुरमसि ततस्त्वच्चरणयोः
सपर्यामर्यादा तरलकरणानामसुलभा ।
तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्तस्थितिभिरणिमाद्याभिरमराः ॥

Purarraterantah puramsi tatastvachranayoh
saparyamaryada taralakarananamsulabha ।
tatha hyete nitah shatamakhamukhah siddhimatulam
tav dvaropantasthitibhiranimadyaabhiramarah ॥

If one keeps chanting this sloka 108 times a day for 3 days the desires of them gets fulfilled



Oh Parasakti
As the consort of Parameswara, who vanquished the three cities known as Tripura, only those who have subdued their five senses can even contemplate entering your sacred space to offer their prayers. Therefore, even the King of the celestial realm, Devendra, had to stand alongside the eight Siddhi goddesses, such as Anima, at the entrance of your sanctum.

Clarification:

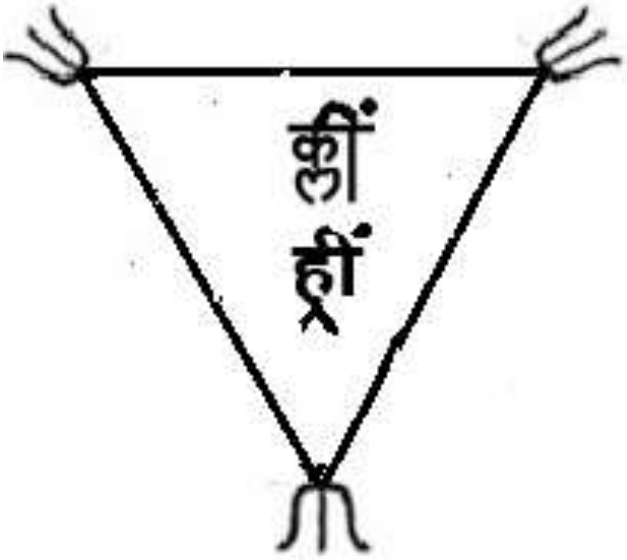
1. Adi Sankara expresses through this sloka that approaching Parasakti for worship is not an easy task; one cannot enter her sacred space without her permission. Therefore, those who wish to honor Parasakthi must first earnestly overcome the distractions of their five senses. Only those who have mastered their senses can truly worship her. To receive the grace of Parasakti, it is essential to purify the mind and gain control over all five senses.
2. Devendra, the king of the devaloga, was unable to fully overcome his five senses, which prevented him from standing close to Parasakti in her hall, where she, the royal queen of Lord Shiva who vanquished the three cities of Tripura, resides. Therefore, he he has to wait at the entrance of her abode, along with the eight guardians Devis of Parasakthi—Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Eishitva, and Vashitva.

-96-

कलत्रं वैधात्रं कतिकति भजन्ते न कवयः
श्रियो देव्याः को वा न भवति पतिः कैरपि धनैः ।
महादेवं हित्वा तव सति सतीनामचरमे
कुचाभ्यामासङ्गः कुरवकतरोरप्यसुलभः ॥

kalatram vaidhatram katikati bhajante na kavayah
shriyo devyah ko va na bhavati patih kairapi dhanaih ।
mahadevam hitva tav sati satinamcharame
kuchabhyamasangah kuravakatarorpyasulabhah ॥

If one keeps chanting this sloka 1000 times a day for 10 days, they will derive abundant knowledge



Oh Parasakti

It is said that Goddess Saraswati resides in the tongues of those who have mastered the art of oratory, creating soulful music and poetry. Goddess Lakshmi is believed to dwell in the homes of those who have accumulated wealth. Oh, Parasakti, you are the only goddess who cannot be possessed by anyone except your consort Parameswara who can truly embrace you. Even the henna trees whose crushed leaves adorn your feet and hands to render beautiful red hue, they can not own you in any manner. Therefore, aren't you the true epitome of wifely devotion?

Clarification:

1. How many scholars, teachers, academicians and poets are credited to possess goddess Saraswati in the tongue. Similarly, goddess Lakshmi is believed to reside in the homes of wealthy and rich who have amassed wealth. This does not mean that those two goddesses have no chaste. The philosophy behind this thought is that those who worship and praise both of them vigorously and in the manner prescribed for their worship, can easily obtain their grace and retain them in their heart and mind.
2. But that is not the case with those who worship Parasakti. Parasakti does not show closeness to anyone other than her husband, Parameshwara, though she bestows boons in abundance to those who sincerely offer prayers to her. Even mentally, no one can take her into their possession; neither she goes and reside in anyone's house, nor she can be controlled in one’s tongue.

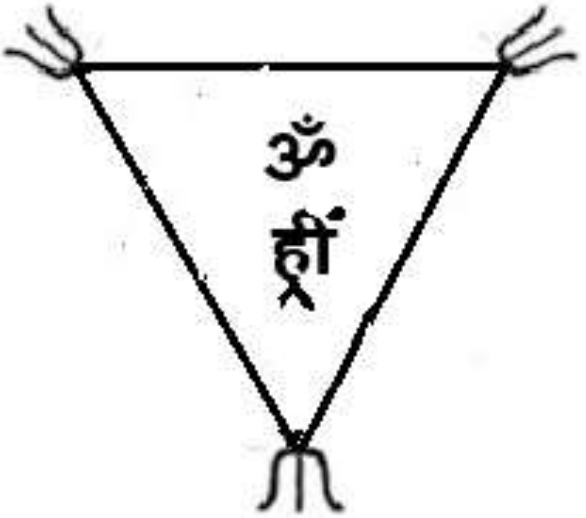
3. Adi Sankara states that even the henna tree whose leaves are crushed to paste and applied over the feet and hands of Parasakti to beautify the feet and hands is not close to her. All those who worship her desire liberation which she bestows and it ends there; hence, she is seen as a unique goddess. This sloka highlights this fact.

-97-

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो
हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम् ।
तुरीया कापि त्वं दुरधिगमनिःसीममहिमा
महामाया विश्वं भ्रमयसि परब्रह्ममहिषि ॥

giramahurdevim druhinagrihinimagamvido hareh patnim
padmaam harasahacharimadritanayam ।
turiya kaapi tvam duradhigamanihsimmahima
mahamaya vishvam bhramayasi parabramamahishi ॥

If one keeps chanting this sloka 1000 times a day for 8 days, they will gain physical strength and virility



Oh Parasakti

The wise and learned in agamas describe you to be Saraswathi consort of brahma, Mahalakshmi consort of Vishnu and Parvathi consort of Shiva; but you defy everyone to appear as fourth devi called Maha Maya ruling over the universe.

Clarification:

1. In this sloka, Adi Sankara speaks about Parasakti, identifying her as a fourth female goddess known as Maha Maya, distinct from the goddesses Saraswathi, Lakshmi, and Parvathi.
2. So, who is Maha Maya? In some of the Puranas, she is depicted as the Supreme goddess among female deities; since this world is an illusion, she embodies that illusion. She is regarded as the creator of the universe, facilitating the acts of creation, preservation, and destruction through various divine beings. She is beyond qualities, and her divine powers remain a mystery. Some believe she is an incarnation of Durga, while others see her as an incarnation of Parvati, Lakshmi, or even Kali.
3. From all of this, it becomes evident that Maha Maya represents the essence of all female divinities. She is described as infinite, deathless, and immortal, transcending time and space. She is the power behind Agni, Vayu, the Sun, the Vasus (creations), as well as Indra, Brihaspati, and Varuna.
4. Given this information, it seems that Adi Sankara may have subtly indicated that Maha Maya is another name for Parasakti, who is the creator of the universe and all other divine beings.

5. One of the slokas in Mahalakshmi Ashtakam says on Maha Maya thus:-

'O Devi you are without beginning or end. You are the great goddess in the ancient period and called as sakthi; I worship you Mahalakshmi, who pervade the mind of gnanis; you are the divine fire born out of the great consciousness'.

6. Lakshmi Narayana Hrudayam says thus:-

'Oh, primeval illusion; you are the egg of the universe; you are one with and without form; you are one who supports Shiva and who is with Brahma, Vishnu, Rudra; you are beyond the comprehension of even vedas and therefore none are able to describe your greatness; when the status of all is thus how can I, dull headed be able to describe your greatness?'

7. Sri Shuktam says thus:-

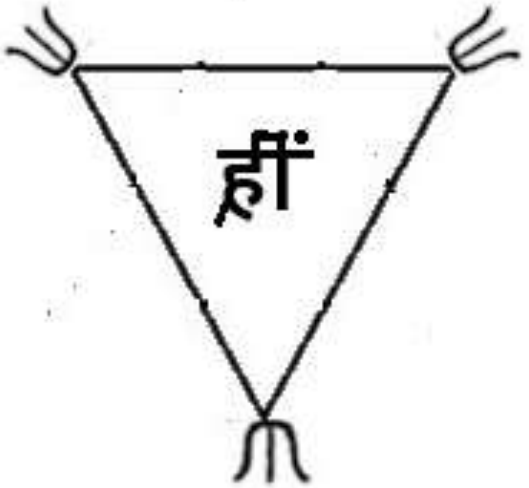
'O Mother, you are the power behind Agni, you are the power behind Vayu, you are the power behind Surya, you are the power behind the Vasus (celestial beings); you are the power behind Indra, Brihaspati and Varuna. You are the all-pervading essence behind everything'.

-98-

कदा काले मातः कथय कलितालक्तकरसं
पिबेयं विद्यार्थी तव चरणनिर्णेजनजलम् ।
प्रकृत्या मूकानामपि च कविताकारणतया
कदा धत्ते वाणीमुखकमलताम्बूलरसताम् ॥

kada kale matah kathaya kalitalaktakarasam
pibeyam vidyaarthi tav charananirnejanajalam । prakrutya
mukaanamapi ch kavitakaranataya
kada dhatte vanimukhakamaltambularasatam ॥

If one keeps chanting this sloka 1000 times a day for 30 days, they will get rid of all the diseases



Oh Parasakti

You bestowed speech even to the born dumb who composed slokas on you. When Goddess Saraswathi can turn ignorant and innocent person into a poet and a great scholar, when will you allow me to drink the nectar of reddish hued water washed from your lotus feet adorned with henna, to gain knowledge?

Clarification:

1. In this sloka, Adi Sankara explains the greatness of Parasakti, who gave the power of speech even to a mute. There are two different stories about who the mute was.
2. Story -1

   'In the Mookambika Kshetra, near Gokarna Kshetra, a brahmin boy who was born dumb, in anguish of not able to speak, went to the Mookambika temple, kept both his hands over his head and prayed to the goddess to give him the power of speech. The goddess of mercy appeared before him with henna anointed over her foot, cleansed it with water and gave the water to him to drink. When the brahmin boy drank the henna water, his mouth and tongue turned red. Instantly he gained the power of speech and began to sing in praise of the goddess with various hymns and sthotras. Scholars opine that the granthi 'Mooka Pancha sathee' was composed by him'.

   Source of information & courtesy with thanks :
   (Soundarya Lahari by Sri Sankara Bhagavat Poojyapadal, translated into Tamil by Sri Thethiyur Subramanya Shastri, published in the year 1955)".

3. Story-2

'The Mooka Panchashathi' is a five-hundred-versed poem to the Goddess Kamakshi of Kanchipuram, as was composed by Mooka Kavi (later Mooka Shankarendra Saraswathi, the 20th Shankaracharya of the Kanchi Kamakoti Peetham). Born a deaf-mute, Mooka (which itself means mute) spent hours at the sanctum of the Devi Kamakshi asking her to shower her grace on him. When the Goddess finally did so, not only could Mooka speak and hear, but was filled with enough gnana to spontaneously sing the 'Mooka Panchashathi', which burst forth in poetry. Mooka was later requested by Jagadguru Shri Marthanda Vidhyaghanendra Saraswathi, the 19th pontiff of the Kanchi Kamakoti Peetham, to ascend the Mutt after him. Even to this day, the Mooka Panchashathi is a powerful hymn recommended for not only those with speech problems but for those who wish to master all the Vidya's branches of knowledge).

Courtesy with thanks: **(https://panchadravida-com.translate.goog/mooka-panchashathi?_x_tr_sch=http&_x_tr_sl=en&_x_tr_tl=ta&_x_tr_hl=ta&_x_tr_pto=tc)**

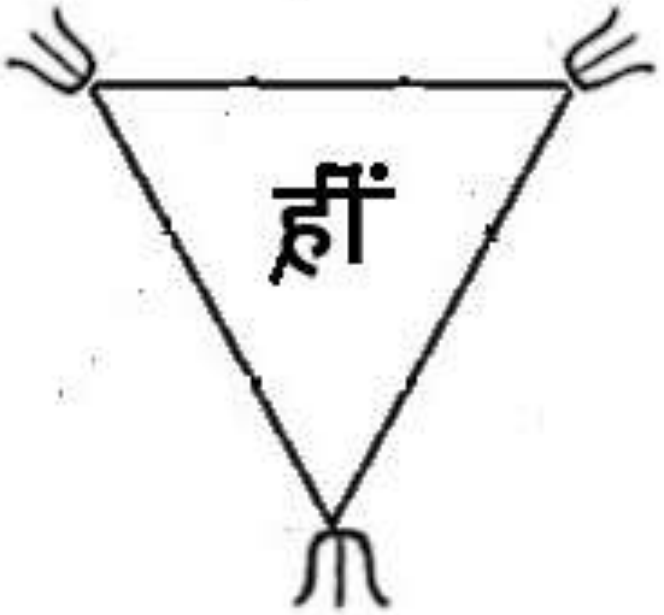
4. 'Mooka Panchashathi' and 'The Mooka Panchashathi' are one and the other same- 500 worded poem to Kanchipuram Kaamatchi Amman.

-99-

सरस्वत्या लक्ष्म्या विधिहरिसपत्नो विहरते
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा ।
चिरं जीवन्नेव क्षपितपशुपाशव्यतिकरः
परानन्दाभिख्यम् रसयति रसं त्वद्भजनवान् ॥

sarasvatya lakshmya vidhiharisapatno viharate rateh
pativratyam shithilayati ramyen vapusha ।
chiram jivannev kshapitapashupashavyatikarah
paranandabhikhyam rasayati rasam tvadbhajanavan॥

If one keeps chanting this sloka 1000 times a day for 15 days, they will gain much courage



Oh Parasakti

Brahma, Vishnu, and Cupid may feel jealous towards your devotees who excel in knowledge through the blessings of Brahma's consort, Saraswati; who accumulate great wealth with the grace of Mahalakshmi, Vishnu's consort, and who out beat the beauty of Rathi , wife of Manmatha. Ultimately, these devoted individuals achieve immortality, freeing themselves from the ties of family and ignorance, and enter a realm of everlasting bliss.

Clarification:

1. In this sloka, Adi Sankara expresses that a devotee of Parasakti achieves a state of mental immortality, liberated from all forms of bondage. As a result, divine beings such as Brahma, Vishnu, and Cupid may feel a sense of aversion and dislike towards him, as he excels in knowledge through the grace of Saraswathi, who resides in his speech; gains material wealth through the blessings of Mahalakshmi, who is present in his home, transforming him into an attractive personality out beating the beauty of Rathi that may cause envy in Cupid.
2. The meaning conveyed in this Sloka is subtle and has often been exaggerated or interpreted in a more superficial manner by readers. In truth, the philosophical significance of the three divine figures differs greatly. Adi Sankara focuses on the mental and material state of true worshipers of Parasakti, who possess everything in life and seek her grace for a peaceful conclusion to their journeys.

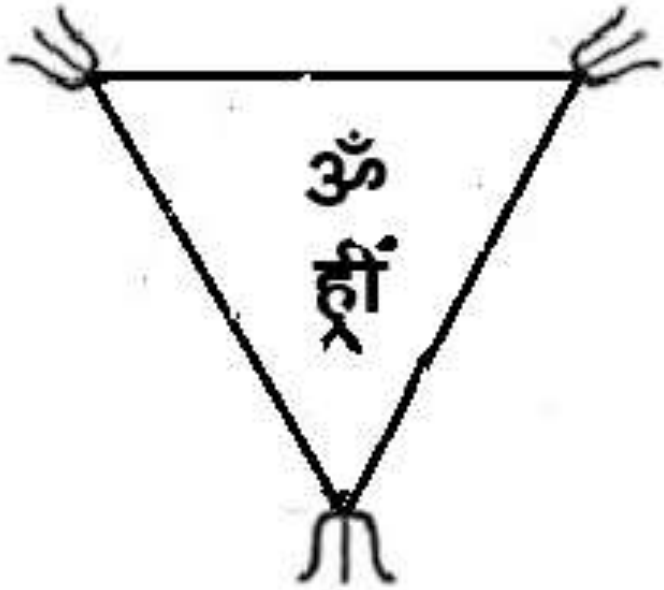
3. Hindu deities are typically portrayed as beings beyond human emotions. They are often depicted as harmonious entities, fulfilling distinct roles within the cosmic order. They cannot feel jealousy towards humans, as they exist in entirely different realms.
4. What Adi Sankara conveys in this sloka is that when one gains absolute knowledge—free from all bonds in life—they attain eternal youthfulness. These individual merges the individual soul with the supreme reality and experiences a state of profound bliss.
5. Therefore, none of the 98 slokas should be interpreted on a superficial level; it is essential to delve deep into the slokas to truly appreciate their meanings and to recognize how beautifully Adi Sankara, a true knower, has crafted them with great purity of mind.

-100-

प्रदीपज्वालाभिर्दिवसकरनीराजनविधिः
सुधासूतेश्चन्द्रोपलजललवैरर्घ्यरचना ।
स्वकीयैरम्भोभिः सलिलनिधिसौहित्यकरणं
त्वदीयाभिर्वाग्भिस्तव जननि वाचां स्तुतिरियम् ॥

pradipajvalabhirdivasakaranirajanavidhih
sudhasuteschandropalajalalavairarghyarachana ।
svakiyairambhobhih salilanidhisauhityakaranam
tvadiyaabhirvagbhistav janani vacham stutiriyam ॥

If one keeps chanting this sloka 1000 times a day for 16 days, they will get all their desires fulfilled



Oh Parasakti

My hymn glorifying you is nothing but expression of your own, by yourself and on yourself. My words of praise appear like -worshipping Sun god with the camphor lit lamp; performing puja to Moon with the drops of water derived from the marble stone and performing tarpana (Libations of water mixed with gingelly seeds to gods) with sea water to the ocean itself.

Clarification:

1. Adi Sankara ends this sloka (Soundaryalahiri) giving entire credit for -the compilation of Soundaryalahiri –to Parasakti alone who has bestowed him the power of speech and to express his feelings.
2. He states that paying tribute to her through words is -like offering water oblations to the ocean with the water collected from ocean itself; oblations to the Moon god with the water secreted from moon stone and worship with lamp lit with camphor to the Sun god. He refers them for comparison with his act.
3. No self realized person will boast of his ability or his spiritual attainment because he is above the mundane concerns of day-to-day life. He concentrates only on liberation and beyond any. He merges himself at the feet of the divine he worships. Hence Adi Sankara too is very modest in attributing the credit of his ability to Parasakti who is his activator and he an instrument at her hands.

॥ Om Tat Sat ॥　　**॥ ॐ तत्सत् ॥**